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ISSUE 23

58 LOTTBRIDGE

THE One

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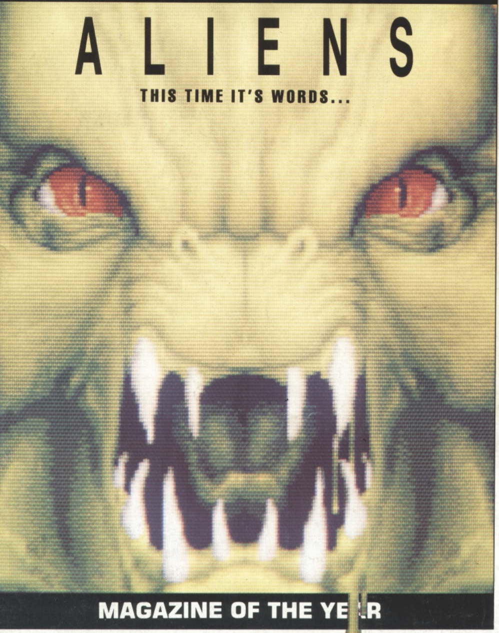
FOR AMIGA, ATARI ST AND PC GAMES



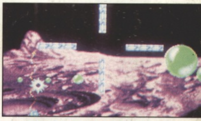
ALIENS

THIS TIME IT'S WORDS...

MAGAZINE OF THE YEAR

FREE INSIDE!
THE ENCYCLOPEDIA OF 16-BIT GAMES: PART THREE

HEAVY METTLE!
SPEEDBALL 2



BALLOONACY!
OOPS UP

PICTURE THIS!
A BRUSH WITH CHRIS ACHILLEOS

BAD COMPANY!
CORPORATION

08
9 770955 408022

SIGNS OF T

SHADOW WARRIORS, the latest, greatest and most ambitious martial arts coin-op game now rages onto your computer

FEATURING

interactive scenic backdrops. The secrets of the Ninjitsu assassination techniques have been handed down since the Mediaeval wars..now they live on in the jungle of the American metropolis. A thousand years of the Ninjitsu secrets at your fingertips... Take your techniques to the streets

SHADOW WARRIOR...the hero of the nineties.

SHADOW
Warriors
DATA EAST

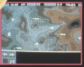
MC

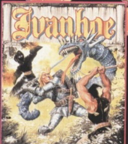
IVANHOE

Enter a mediaeval era in a mystical world where Ivanhoe, our chivalrous hero, pursues a perilous quest... a quest from which most mortals would flee ! Strap on your armour, take up your sword and brace yourself to face the magical powers of the most evil of wizards, the plunderous pirates, the most awesome of dragons and a host of hideous 'beings' in this land of legends. Superb animation, of cartoon quality and beautifully executed graphics create a visual impact unrivalled in the media of interactive entertainment.

THE LOST PATROL

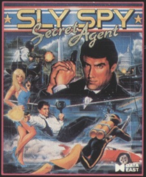
WE'RE FIT, WE'RE ALIVE BUT WE'RE NOT BACK HOME. Our chopper tailed-out after taking a hit.... the pilot won't be leaving the ground again. Now I have to lead my weary platoon back to our lines through the jungles and paddy fields. Entering what appears to be a friendly village, only to find it is a cover for a guerilla faction, is just one of the things that helps our insomnia...Jeez, will this stupid war never end!





LOST
PATROL

TIMES



The hit coin-op game bringing espionage and action with 9 levels of thrills and excitement. Innovative game features with a host of differing scenarios from high-powered sports cars to underwater guerilla warfare. Rescue a beleaguered nation from the oppressive regime of the 'Council for World Domination'.

ESPIONAGE EXTRAVAGANZA FEATURING 9 LEVELS OF HIGH ACTION!

XC

"Utterly mouth-watering graphics and an amazing depth of play ... the best flight simulation I have ever seen (and there's nothing on the visible horizon that looks set to come close). It's not a simulation, it's an experience ... Ocean's first flight sim is the best out!" Zzap 97%.

F29
RETALIATOR

ATARI ST AMIGA

ean

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Eng-er-lund (who, thankfully, proved our World Cup Wallchart wrong), especially to Gazza (TM) for being skill and Bobby Robson for going Dutch. Ta to Mirrorsoft's Alison Beasley for her help with the Chris Achilleos interview. Oh yes, and Paul Andrews, for his invaluable aid.

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THE One
AUGUST 1990
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FREE INSIDE!
FOR AMIGA, ATARI ST AND PC GAMES
ALIENS
THIS TIME IT'S WORSE...
HEAVY METTLE!
BALLOONACY!
PICTURE THIS!
BAD COMPANY!
MAGAZINE OF THE YE R

UP FRONT

LADIES and gentlemen, put your hands together and give a warm round of applause please for... Sarah Preist, this month's Special Guest Star, who joined us for two weeks of work experience and was responsible for the **Prophecy** Review on page 36. Let's also hear a wild welcome please for Laurence Scotford, former Reviews Editor on sister publication ACE who joins The One as Assistant Editor. His software tastes are pretty wide ranging, but FTL's **Dungeon Master** and Electronic Arts' **PGA Tour Golf** rank among his all-time fave raves. Laurence got here just as this issue finished, so all things being equal, the next one should run smoothly! We may even get Grafix, Sonix, BackSpace, Arcades and Showcase back on the road at last...

6 LETTERS

8 NEWS

THE 'HOLD The Front Page!' story is that Mirrorsoft has a VERY big surprise in store for Christmas. In other news, Rainbow Arts has an army of releases in store, Dick Tracy is set to hit the small screen, and there's a sizeable selection of gossip to round things off.

21 WORK IN PROGRESS

THERE'S only one but it looks like a corker, so don't despair.

SUPREMACY
Probe Software

24 FEATURE

AS OCEAN'S **Billy The Kid** warms up for release, Gary Whitta takes a look at the story of one of the West's youngest outlaws.

27 FEATURE

WHAT sort of sports will be replacing football and tennis in the 21st Century? Kati Hamza speculates, with the help of the Bitmap Brothers' **Speedball 2**.

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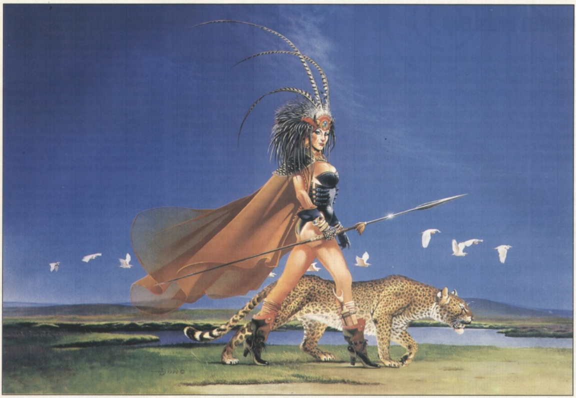

Illustration © Christos Achilleos 1990. All Rights Reserved.

CATWALK: A stroll serene through pastures green.

32 REVIEWS

A CHOICE cluster of quality releases this month kicks off with Core's **Corporation**. A flaggon of puzzle fun brings up the rear.

YOU MAY be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to help convey the 'feel' of the game. Provided with each review are opinions highlighting any good and bad points, plus prices, release dates and ratings where possible. Basically there's something for everyone – at best a highly detailed review and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates follow where appropriate.

32
OVERALL 90%
Corporation

GRAPHICS
Not necessarily how colourful or well drawn they are, but how well they are used.

SOUND
Again, not a reflection of quantity or indeed quality of sound, but how well it's used.

PLAYABILITY
How does the game feel? Is it addictive or just plain uninteresting.

VALUE
Essentially a reflection of lasting interest – how much game you get for your money.

OVERALL
A useful point of reference – a summary of the preceding ratings.

64 DEMOS

68 THE One on ONE

NEW! In the first of a regular series of interviews with Top Celebrities, we go head-to-head with fantasy illustrator Chris Achilleos.

75 FEATURE

WITH this much space, no-one can hear you scream... In a 11-page extravaganza, we journey through time and space for some close encounters with extra-terrestrials to provide the definitive guide to aliens.

WRITE TO US AT...

LETTERS
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OR FAX US YOUR VIEWS ON...

(071) 490 1095

There's £100 worth of software and an exclusive The One T-Shirt for the sender of each month's Star Letter. So don't forget to include your full address!

PRINTER PROBLEMS

Dear Sir
World you please publish this letter as a warning to your younger readers. My son went to the recent 16-bit Computer Show with the intention of buying software for his computer at a reduced price, taking with him £100 that he had earned by washing and waxing 50 cars over a period of two months. At the show, he saw one stand selling 24-pin colour printers at £99.95 each, and thinking he was getting a 'show only bargain', he bought one. He has since found out that the printer he bought is no longer made, and that the ribbons for it were only made by the manufacturer, so that when the present supplies are sold, he will be left with a printer he can't use anymore. I contacted the stallholder who told me, quite rightly, that they had committed no offence in selling the printer. My son has learned a lesson, albeit a dear one, but I would hate to see any other youngsters losing their money in this manner. If this unsavoury element is allowed to creep into the shows, then the reputation of the shows will also suffer.
M Trueman (Address Not Supplied)

Having seen this sort of thing before, we can't help but feel sorry for your son. We don't normally do this, but if you write to us again, giving us your address, type of computer (and the name of the stallholders you mentioned so we know that it's you), we will send you £100 worth of software and a The One T-Shirt.

IS THAT SHOW...

Dear The One
Firstly, as so often, I want to express my appreciation of your magazine. Always up-to-date, pretty well-balanced, it beats most other mags around!

Secondly, I'd like to make a proposal: what would you think of including a small Events Corner, giving information about exhibitions or similar (Amiga- and Atari-related) events to come. For instance, there was just a 16-bit Computer Show in London, which I did not hear anything about until it was all over! Considering the sparsity (!) of such events, I think a guide on these would be really useful!

Finally I would like to ask about EA's **Imperium**. What happened to it? When will it be released?

Keep up the good work! (and please don't make the pull-out sections too big!)
Mark Sonnen, Stevenage

We do try to cover as many relevant shows and events as we can in our News section, and we did indeed run a story on the 16-bit Computer Fair a few months back. Rest assured we won't neglect the shows, and we will certainly be looking at the up-and-coming European Computer Entertainment Show at Earl's Court next month. As for Imperium – it should be in the shops by the time you read this!

HOW MUCH IS THAT SOFTWARE IN THE WINDOW?

Dear The One,
I have just bought an Amiga and was amazed about the price of the software! A vast majority of the games are almost £25, which in my eyes is exorbitant!

I used to own an Amstrad CPC 464, and was quite happy to pay out £10 for a game that was really worth it, but even then I would find myself having to scrimp and save for up to a month before being able to comfortably afford a piece of software.

What I would like to know is, are these prices justified? Admittedly the graphics and sound are much more detailed and advanced, but the gameplay, which for me is the most essential part of any game, remains the same. If the software houses put their prices down even a little, more people would be able to afford the products and in the long run sales figures and profit would go up.
James Wylie, Tatsfield
PS: What game would you recommend for my next purchase?

This argument may be as old as the hills, but it's obviously one that's not going to lay down and die without a fight. The reasoning is that the type of people who own 16-bit machines can afford to pay out more for software, but this of course often isn't the case, especially as the ST and Amiga continue to fall in price. But whatever's said about it now, the £20-£25 price tag gas been around long enough to be considered the 'norm', and it doesn't look set to change in the foreseeable future.

BOXED IN

Dear The One
Are there any Kick Boxing or Thai Boxing games out for the ST? I have got **Bangkok Knights** but can't progress past the second man. Does anyone have a cheat mode for it please.
Samantha Docksey, Warrington, Cheshire

*There's nothing available at the moment, but in October you can expect to see the release of **Panza Kick Boxing**, from French software house Futura. As for Bangkok Knights – any takers?*

DRIVEN TO DISTRACTION

Dear Sir
In Issue 16 you reviewed the racing game **Indianapolis 500** from Electronic Arts. Despite what you said about needing an AT at least to run it, I bought a copy for my Amstrad (don't laugh). It is still brilliant. By using the lowest detail setting, the speed of the racing is maintained on this 8MHz machine and the game is still playable in medium graphics mode, all in VGA. The sound on this standard machine is also excellent, leaving your ears ringing from the usual lunchtime 'one more go' session.

I believe it to be the best racing game at least for the PC so far. The best racing game ever was Acornsoft's **Revs** for the BBC mainly because it was super-realistic. The speed of the simulation was maintained by concentrating on the details of the track and other cars, rather than crowds, stands etc – very important considering that the program ran on the 8-bit Beeb. The worst game of this type so far is Accolade's **Grand Prix Circuit**, which insists on putting a white line down the middle of the road (at Silverstone?) closely followed by Electronic Arts' **Ferrari Formula One** which refused to work on this machine (and on at least two other ATs and one 386SX) at all!

Now that Electronic Arts has the basis for an excellent driving type game, surely is can't be long before the writers of Indy convert some of it to other simulations. How about Le Mans? Or a Daytona simulator? Or even a replacement for Ferrari F1 (please)?
Christopher Moore, Preston, Lancs

*If it's a Daytona 500 simulation you want, your best bet has to be Mindscape's forthcoming **Days Of Thunder** licence, currently being put together by Argonaut. Tune in next month for further details...*

WHERE IS IT?

Dear The One
Well I certainly like your new magazine format – plenty of previews and detailed reviews. One query I have is what has happened to **Hawk** from Argonaut Software which was featured in your Work In Progress way back in Issue 10? Why the delay in releasing it or finishing it? Or are they doing a **Damocles** special, and not releasing it until about two and a half years after it has been previewed?
S Allan, Edinburgh

Hawk is still under development, and as we speak it's currently being tidied up and, hopefully, finished off. Argonaut has also been busy with Days Of Thunder (see above), but rest assured – Electronic Arts claims that Hawk will definitely be in the shops by Christmas. How about that?

KICK OFF QUIBBLE

Dear Sir
I noticed an advertisement in the April edition of your magazine for a **Kick Off** competition, and with myself being such a fan of the game, I decided to enter straight away. So I sent away my application form and a five pounds postal order. I waited a whole two months for a competitor's pack, but received nothing. Therefore I sent a letter of complaint to the address of the competition. I waited for yet another month and got no reply. By now I was feeling very annoyed (to say the least) and so I asked the telephone operator for the phone number of the address in question, but all I got was 'I'm sorry but there's no number for that address.' Is it a con? Has the competition already taken place?

Anyway I must congratulate you on the features about martial arts and football which were very enjoyable. Your 'new look' magazine is almost perfect, and could you get rid of 'almost' by having a bigger Demos section. And how about a pen-pals section, because I don't think that people would pay $6 to put their name in the Classifieds section just for a contact.
Jams, Crossan, Lanarkshire, Scotland

It's not a con, and the competition hasn't already taken place. What's happened is, Mutant Software has had some problems organising the competition with Anco (the sponsors), and coupled with the phenomenal response to the advertisement, it's been very difficult to get together. But rest assured, Mutant is definitely going ahead with the competition come what may, and you should be hearing from them soon...

QUESTION TIME

Dear The One,
This is my fifth letter to your magazine, and as yet, you have printed none of them! (Does it have anything to do with the fact that I come from Milton Keynes?)

I have a list of questions, which I hope you can answer for me.
1) When is **Shadow Warriors** going to be released, and under which label?
2) Do you know of any cheat modes or pokes for **Rainbow Islands** as this game is fiendishly difficult, and driving me round the twist!
3) Is **Scorpion** (Digital Magic Software) still available for the Amiga and if so could you give me an address to put me in touch with DMS?
Victor Majors, Milton Keynes

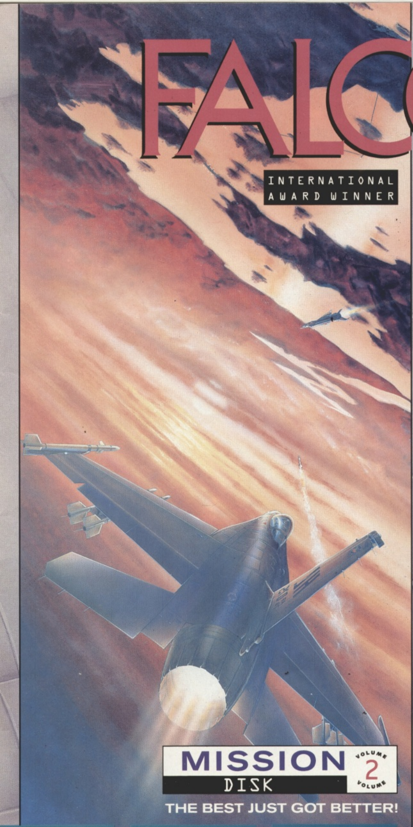
Let's take these one at a time...
1) Shadow Warriors is out on the ST and Amiga this month, courtesy of Ocean.
2) There are plenty of handy 'cheats' for Rainbow Islands, but you we won't give them to you for another couple of months.
3) As far as we know, Scorpion is still readily available – try some of the larger shops, such as the Virgin Games Centres (there is one in Milton Keynes!)

CDTV OK?

Dear The One,
I have recently been reading about the new Amiga CDTV machine. All the other magazines seem to say it's the best thing since sliced bread. Do you agree, and will you be covering the machine in The One?
Kevin Hadwell, Dudley, West Midlands

The CDTV is basically an Amiga with a CD drive bolted on. There are a number of companies developing software for the machine right now, and many of them are converting existing titles. We will, of course, keep you up to date in our news pages, but we won't be devoting an inordinate amount of space to the machine to begin with. As to what we think about CD technology, just take a peek at our in depth feature in next month's issue.

FALCON™



INTERNATIONAL
AWARD WINNER

THE BEST JUST GOT BETTER! Mission Disk 2 takes the best simulation of daylight dogfighting into the world of radar intercepts and beyond visual range weapons.

Friendly ground forces need your help. Not only do you have to stop the enemy tank onslaught, you also have to protect your own forces and vital installations from enemy raids.

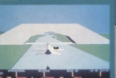
Messages from ground control will allow you to assess the overall tactical situation. Will you have to scrub your strike mission and go after the enemy bombers? Keep an eye out for the possible fighter escort. You may have to cope with two incoming raids simultaneously and up to five enemy aircraft in the air at once!

NEW FEATURES INCLUDE:

- SUPERLATIVE "FALCON" GAMEPLAY WITH ENHANCED CHOICE OF WEAPONS.
- INTERCEPT MISSIONS USING GROUND CONTROL AND RADAR.
- BEYOND VISUAL RANGE AND ANTI-RADAR MISSILES.
- FULLY DYNAMIC BATTLEFIELD WITH ENEMY ARTIFICIAL INTELLIGENCE.
- UP TO FIVE ENEMY AIRCRAFT IN TWO INDEPENDENT ATTACKS AT ONCE.

MISSION DISK
VOLUME 2 VOLUME

THE BEST JUST GOT BETTER!



MIRROR Soft

Spectrum HoloByte™

© 1990 Mirrorsoft Ltd. Irwin House, 118 Southwark Street, London SE1 0SW. Tel 071-928 1454.

SHELL SHOCK!

MIRRORSOFT has pulled off what is arguably its biggest licensing deal ever by signing up this year's film phenomenon – the Teenage Mutant Ninja Turtles**.**

Apart from a few imported copies of an uninspired platform game that originated in the US, nothing has officially been available in the UK. But now that Mirrorsoft has beaten several other leading software publishers to snap up the floppy disk rights, the company looks set to clean up with its official Turtles game – to appear on the Image Works label.

Because the deal has only just been struck, there's no information available as yet on what form the game will take, or even who's set to produce it. But one thing is certain – a Christmas release date. The movie (which has already grossed over a hundred million dollars in the states) is set to hit screens here in late November. And with Turtle merchandise also expected to reach its peak at around the same time, Teenage Mutant Ninja Turtles: The Computer Game is already the hot candidate for Christmas Number One! Watch this space...

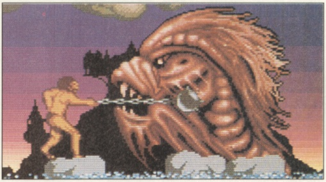
LEAN, mean and green – the Teenage Mutant Ninja Turtles, set to hit both big and small screens this Christmas.

PSYGNOSIS' BEASTLY SEQUEL

PSYGNOSIS' immensely successful arcade adventure is back – courtesy of Reflections, the same team that produced the original.

Shadow Of The Beast 2 will be in a similar style to its best-selling predecessor, but with more of everything – more puzzles, more monsters, more weapons, more maps – and a new character to control too.

Further details are sketchy, but it's known that for the time being Beast 2 is Amiga only and destined to appear this August. As for Reflections' other project, the seemingly appropriately-entitled shoot 'em up **Awesome** (see Work In Progress, Issue 18)... it's nearasdammit complete and on course for an Autumn release.



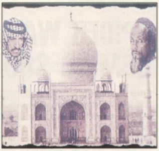
SHADOW Of The Beast 2: twice as good as the original?

PICTURES AT THE ARTS' EXHIBITION

GERMAN SOFTWARE giant Rainbow Arts, the name behind such quality games as X-Out **and the excellent** Turrican **(see Review on page 58) has some slightly more mellow action in the offing.**

Ever fancied a career with MI5? Then try **East V West** for size. It's 1948, at the height of the Cold War and in the middle of the Berlin Blockade. The Soviets have closed the city down and the Americans have just begun the airlift. You are an American agent entrusted with the task of hunting down a missing atomic bomb, reputedly on its way to the Russians. Pull strings with the military police, bribe the occupying forces and sweat a lot.

From the Cold War step into the warm front, with another rendition of that classic block-buster **Tetris**. California Dreams' **BlockOut**, a three-dimensional variation on the theme, made its mark on the arcade scene earlier this year, but the home-grown conversions only ever officially appeared in the States. Fortunately, Rainbow Arts loved the home computer versions so much that they bought the rights to publish them over here. So you can expect to see something anytime now.



RAINBOW ARTS' Khalaan – action and adventure from the team behind Joan Of Arc.

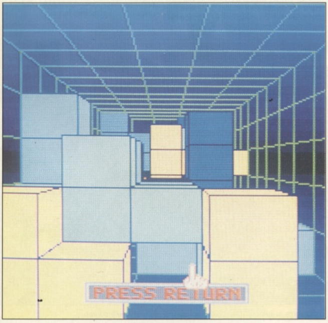
Forget geometry and get into fantasy. **Legend Of Faerghail** and **Khalaan** are designed to get your brain in gear. Cast into darkness, wasting away in the shadow of death, the land of Faerghail is in desperate need of a warrior's help. To audition for the part of saviour you have to battle against 80 different adversaries and learn the character languages of dwarves, magicians and animals.

The four caliphs of Khalaan have never been the kind of guys to share their last piece of camel-dung. They are even testier when it comes to sharing power. A dark intruder who's threatening the land has given each of the caliphs the chance to prove his ultimate worth. Whoever defeats the usurper is crowned Great Caliph and gets to employ the other three as boot boys. This action adventure developed by CHIP, the team behind **Joan Of Arc** (see Review in Issue Three), features a combination of strategy and action features, town trading and sea-bound battles.

Ra is a strategy puzzle game based on the antics of the well=known ancient Egyptian god of the same name. Ra's mad because he hasn't had enough sacrifices. Just to show what a good sport he is, he's responded to your lapse by turning you into a Scarabeus bug and locking you in a huge maze. Getting out is a tad like playing snap: you move pairs of stones onto horizontal or vertical lines. Teleporters, stones and ice blocks are designed to make it even tougher.

All five games should be available in the next couple of months for Amiga, Atari ST and PC Compatibles.

Finally, from creepy crawlies to cutesy capers specially designed for kids. **Apprentice,** out in September for Atari ST and Amiga, is an elaborate platform training program for warlocks. There are monsters to bash and puzzles to solve, plus plenty of useful magic objects such as chests, balloons and identical wizard spirits lying about.



A NEW dimension to Tetris? Rainbow Arts' Block Out fills the gap...

TOP TEN

Month Ending July 1990
AMIGA

1	NE	**KICK OFF 2** Anco
2	▶	**THEIR FINEST HOUR: THE BATTLE OF BRITAIN** Lucasfilm Games/US Gold
3	▼	**MIDWINTER** Rainbird
4	▼	**F-29 RETALIATOR** Ocean
5	NE	**ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS** Tengen/Domark
6	▼	**ITALY 1990** US Gold
7	NE	**DAMOCLES** Novagen
8	NE	**RORKE'S DRIFT** Impressions
9	NE	**PROJECTYLE** Electronic Arts
10	▼	**LEISURE SUIT LARRY III** Sierra/Activision

Courtesy of Software Circus Ltd, The Plaza on Oxford Street, 120 Oxford Street, LONDON W1N 9DP. Tel: (071) 436 2811.

TOP TEN

One Year Ago
AMIGA

1	**MILLENNIUM 2.2** Electric Dreams
2	**SILKWORM** The Sales Curve/Virgin Games
3	**GUNSHIP** MicroProse
4	**POPULOUS** Electronic Arts
5	**FORGOTTEN WORLDS** US Gold
6	**KICK OFF** Anco
7	**LORDS OF THE RISING SUN** Cinemaware/Mirrorsoft
8	**SWORD OF SODAN** Discovery
9	**TEST DRIVE II** Accolade
10	**BLOOD MONEY** Psygnosis

TOP TEN

Month Ending July 1990

IBM PC AND COMPATIBLES

1	▲	**THEIR FINEST HOUR: THE BATTLE OF BRITAIN** Lucasfilm Games/US Gold
2	▲	**WESTERN EUROPE SCENERY DISK** SubLogic
3	▼	**FLIGHT SIMULATOR IV** SubLogic
4	▲	**JACK NICKLAUS' GOLF** Accolade
5	►	**CHESSMASTER 2100** The Software Toolworks/Mindscape
6	▲	**TOP 10 SOLID GOLD** Cosmi
7	▼	**ULTIMA VI** Origin/Mindscape
8	►	**BRIDGE 2150** Oxford Softworks
9	RE	**JETFIGHTER** Velocity
10	RE	**688 ATTACK SUB** Electronic Arts

Courtesy of Software Circus Ltd, The Plaza on Oxford Street, 120 Oxford Street, LONDON W1N 9DP. Tel: (071) 436 2811.

TOP TEN

USA

IBM PC AND COMPATIBLES

1 **ULTIMA VI**
Origin

2 **CHAMPIONS OF KRYNN**
SSI

3 **LOOM**
Lucasfilm Games

4 **THEIR FINEST HOUR: THE BATTLE OF BRITAIN**
Lucasfilm Games

5 **PIRATES!**
MicroProse

6 **GAME OF HARMONY**
Accolade

7 **NUCLEAR WAR**
New World Computing

8 **DRAGON STRIKE**
SSI

9 **F-29 RETALIATOR**
Ocean

10 **SIM CITY**
Maxis

Courtesy of Login Magazine, Japan.

TOP TEN

One Year Ago

IBM PC AND COMPATIBLES

1 **JETFIGHTER**
Velocity

2 **688 ATTACK SUB**
Electronic Arts

3 **KING'S QUEST TRIPLE PACK**
Sierra/Activision

4 **F-16 COMBAT PILOT**
Digital Integration

5 **TEST DRIVE II**
Accolade

6 **LOMBARD RAC RALLY**
Mandarin

7 **OUT RUN**
US Gold

8 **SENTINEL WORLDS**
Electronic Arts

9 **KING'S QUEST IV**
Sierra/Activision

10 **SPACE QUEST III**
Sierra/Activision

STICK 'EM UP

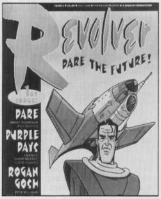
DO YOU love to party and dance? Do you like to celebrate and have fun? Do you look for humour, wit, fantasy, healthy scepticism, music and fashion influences in everything that you read?

Yes! Then you just passed the **Revolver** test and Fleetway's latest comic publication is targeted directly at you. Put together by the people who brought you **Crisis**, **2000AD** and the **Dick Tracy** mini-series, Revolver costs £1.65 and features seven entirely original full-colour strips.

The editorial team include such well-respected names as writer Grant Morrison, the man behind **Arkham Asylum**, the biggest selling **Batman** graphic novel of all time, and graphic artist Brendan McCarthy, sometime production designer for the films **Enemy Mine, Highlander 2** and **Teenage Mutant Ninja Turtles**.

Subjects covered in this new comic include the newest incarnation of Dan Dare (in a strip appropriately called Dare), Dire Streets, a soap opera which gives the low-down on student life and Purple Days, inspired by the life and times of Jimi Hendrix.

Revolver is now available from all leading newsagents.



THE PILOT of the future meets rock legend of the past in Revolver.

WHAT THE STARS ARE PLAYING

SPECIAL FX

IT'S BEEN a busy month for the **Midnight Resistance** team (see page 52), what with **RoboCop 2** on its plate. But the boys have still found time for some gamesplaying fun. Programmer Ian Moran has been getting his kicks from Midnight Resistance (although it's terribly uncool to play your own game these days), and the **Teenage Mutant Hero Turtles** coin-op. Ivan Davies has been spoilt for choice with the new Electro Select arcade machine (featuring six Konami games in one cabinet) and Main Man Paul Finnegan has been having fun with **Mr Do!** So there you go.

WARREN Beatty struts his stuff as Dick Tracy on the big screen, and will be doing the same on 16-bit by November.

SPIDER WAY, DICK'S COMING SOON FROM TITUS

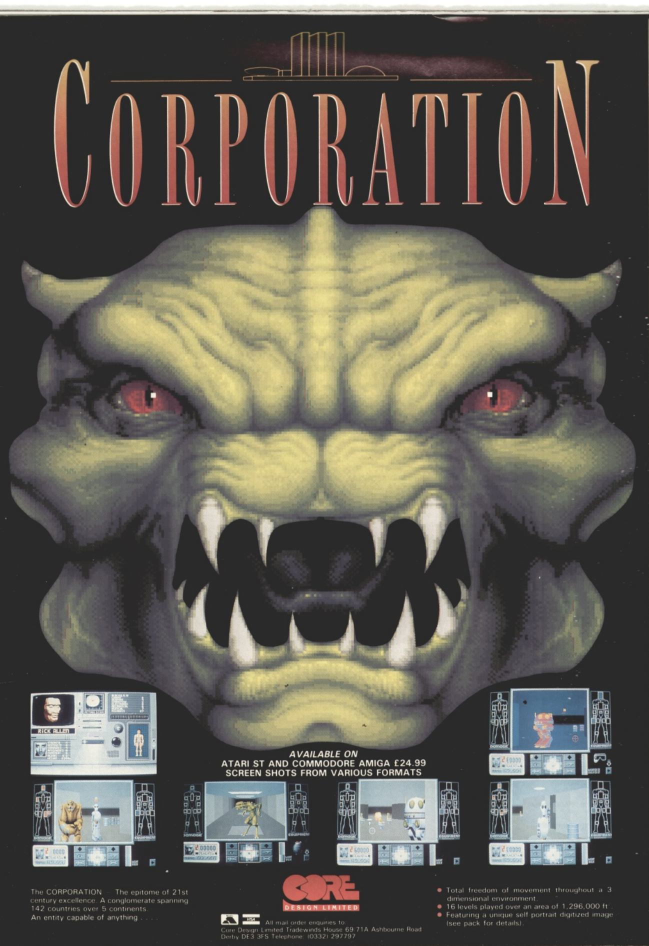
LIKE Lucasfilm before it, Walt Disney Studios has made the bold step of dipping a toe into games development.

Disney's first effort is an adaptation of the company's summer blockbuster **Dick Tracy**. French software house Titus has landed the job of producing all of Disney's action-orientated software, and Dick is its first project, scheduled to hit the streets in October. It's still in the early stages of development, but the gameplay's clear cut: Dick battles his way through three shoot 'em up scenes based on the film. He's up against all those favourite bad guys, like Big Boy, Flattop, Pruneface and Mumbles to name but four.

Also up for 16-bit conversion is another forthcoming cinema giant from Disney – Steven Spielberg's **Arachnophobia**. The creepy tale of a giant poisonous spider who goes on a killing spree is set to hit cinema screens before the end of the year. And the game, again to be produced by Titus, should emerge by February next year.

Disney's also planning a range of educational software for release in the Autumn that promises to see Donald Duck teaching the alphabet, and Mickey Mouse showing you how to make crossword puzzles! Sounds like fun...

DISNEY'S Arachnophobia: coming soon to big and small screen.



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- 16 levels played over an area of 1,296,000 ft^2.
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TOP TEN

Month Ending July 1990

ATARI ST

1	NE	**KICK OFF 2** Anco
2	NE	**F-29 RETALIATOR** Ocean
3	NE	**SIM CITY** Maxis/Infogrames
4	▲	**ITALY 1990** US Gold
5	RE	**WAYNE GRETSKY HOCKEY** Bethesda Softworks/Mindscape
6	▲	**MIDWINTER** Rainbird
7	NE	**KLAX** Tengen/Domark
8	▼	**DRAGON'S BREATH** Palace
9	▼	**CYBERBALL** Tengen/Domark
10	NE	**TENNIS CUP** Loriciels/US Gold

Courtesy of Software Circus Ltd, The Plaza on Oxford Street, 120 Oxford Street, LONDON W1N 9DP. Tel: (071) 436 2811.

TOP TEN

France

ATARI ST

1	**OPERATION STEALTH** Delphine
2	**SHADOW WARRIORS** Ocean
3	**ITALY 1990** US Gold
4	**F-29 RETALIATOR** Ocean
5	**IVANHOE** Ocean
6	**TURRICAN** Rainbow Arts
7	**DRAGON'S BREATH** Palace
8	**E-MOTION** US Gold
9	**RAINBOW ISLANDS** Ocean
10	**IMPOSSAMOLE** Gremlin

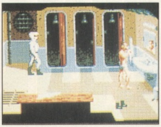
Courtesy of Micromania, France.

TOP TEN

One Year Ago

ATARI ST

1	**MILLENNIUM 2.2** Electric Dreams
2	**KING'S QUEST TRIPLE PACK** Sierra/Activision
3	**ROBOCOP** Ocean
4	**BATTLE CHESS** Electronic Arts
5	**RVF HONDA** MicroStyle
6	**KICK OFF** Anco
7	**POPULOUS** Electronic Arts
8	**FORGOTTEN WORLDS** US Gold
9	**DRAGON NINJA** Imagine
10	**SILKWORM** The Sales Curve/Virgin Games



AT LAST! Operation Stealth, courtesy of Delphine and US Gold.

GOLD GETS GALLIC GAMES

FOLLOWING a string of major successes through Palace Software, top French development house Delphine has decided to change its UK publisher to US Gold.

What this means is that the long-awaited second Cinematique adventure **Operation Stealth** will shortly be available in this country via US Gold. All future wares will also come out through US Gold.

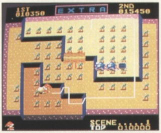
Palace and Delphine parted company amicably after a failure to see eye to eye, which left Delphine's up-and-coming products without a UK publisher. Now that US Gold has stepped in, normal service should be resumed as soon as possible. Operation Stealth (see Work In Progress, Issue 19) is due for release on ST and Amiga next month, with the Cinematique murder mystery **Cruise For A Cadaver** planned for October. In addition, the PC version of **Future Wars** (see Review in Issue 14) should also hit the streets next month, at around the £30 mark.

DOING THE DO

THE AGE-OLD arcade classic Mr Do! **is soon to hit 16-bit screens, courtesy of Electrocoin Software as part of its new Arcade Classics label.**

Mr Do! Run Run is a contemporary version of Universal's cult coin-op. The player is cast as the lovable clown Mr Do, on a mission to collect fruit through a series of colourful caves, with nothing but a magical crystal ball to protect him from the swarms of cute monsters.

Mr Do! Run Run is scheduled to appear on ST and Amiga this month at the agreeable price of £14.99 – and it's not set to end there. Electrocoin has plans for a whole range of conversions of classic coin-ops, and hopes to churn them out at the rate of one every few weeks!



MR DO runs and runs in Electrocoin's contemporary conversion.

RUNAWAY

SYLVESTER Stallone's as-yet-untitled next movie is one to watch our for, as it's been described as "RoboCop meets Predator." It's about a world of the future where pollution has become so bad that all the world's major cities are encased in glass domes. There's an alien wreaking havoc on a runaway underground train, and Stallone has to stop him. Sounds like a perfect candidate for 16-bit conversion. But don't hold your breath – nothing's expected until at least next year.

ANIMATED

THE NEXT project from Readysoft (the Canada-based team that converted Don Bluth's laser-disc coin-ops to 16-bit) is called Wrath Of Demons. Described as an "innovative arcade adventure", it's scheduled for release this November. After that, the team starts work on another game, this time promising Dragon's Lair-style cartoon animation, but with a much greater level of interaction. Sounds tasty...

BIZARRE

THE ASSEMBLY LINE'S pipeline seems pretty full at the moment – with work still in progress on the bizarre but sexy Vaxine, the wheels are also in motion for an adventure of sorts featuring, in the words of John Dale, "the best 3D ever seen."

THE GOAL-DEN SHOT!

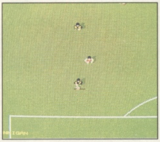
KICK OFF 2 GOAL OF THE MONTH

August

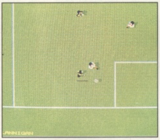
WHAT a response! Since we mentioned in passing that we'd like to see your best **Kick Off 2** goals, the disks have been flooding in. There have been lobs, chips, fumbles, thunderbolts, corners, own goals... and plenty more besides. The standard was surprisingly high, given that the game's only been available a month or so.

By far the most bodacious goal sent to The One this month was, unfortunately, an anonymous one. This mystery person sent five prize goals, with not a single mediocre effort among them. The fifth was, as Greavesy would say, in a different class. It was so good we just had to share it. Maybe the scorer could let us know his or her name and address (plus, as proof, the name of some of the goals as found on the disk) so we can forward the software and T-shirt.

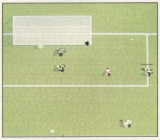
LET'S SEE THAT ONE AGAIN IN SLOW MOTION, BRIAN...



BREAKING away from deep in his own territory, this pristine player cuts through the opponent's defence like a hot knife through butter. A series of pucker passes around the field allow the boy to make it to the bottom-left corner of the pitch...



AS THE red defence runs in to stop the lad, he produces a perfectly-placéd cross into the box. But surely the 'keeper can pluck this one to safety?



NO! Completely unmarked, the striker races down the pitch, and in one swift movement leaves the 'keeper stranded as he heads the ball into the top corner of the net with amazing force. What a goal!

HEY!

IF YOU reckon you can score with the best of them, why not store your stonkers on a disk and send it to us at this address... **GOAL-DEN GOALS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.** Software and T-Shirts are up for grabs for the goal which, in the opinion of our expert panel of judges, is the best received in the month prior to publication.

NB: If you send us a disk featuring more than one goal, don't forget to tell us on what pitch type each was scored, just to make viewing a little easier.

UMS II

NATIONS AT WAR

Universal Military Simulator
was
the definitive battle strategy
game.
Where it led others tried
to follow.

Now Rainbird are set to
re - write history
again.

UMS II - NATIONS AT WAR.
The whole world at your fingertips.

RAINBIRD

MASTERS OF STRATEGY

PLAY LIST

FIVE tidy tunes that tickled our palettes this month...

CORPORATION
Core Design

OOPS UP
Demonware

UNREAL
UbiSoft

TURRICAN
Rainbow Arts

PLOTTING
Ocean

SHELF TALKERS

ESSENTIAL software of the last three months, compiled courtesy of The One team...

DAMOCLES
Novagen

F-19 STEALTH FIGHTER
MicroProse

FLIGHT OF THE INTRUDER
Spectrum HoloByte And Mirrorsoft

FLOOD
Electronic Arts

INTERNATIONAL 3D TENNIS
Palace Software

IT CAME FROM THE DESERT II: ANTHEADS
Cinemaware And Mirrorsoft

KICK OFF 2
Anco

KLAX
Tengen And Domark

PGA TOUR GOLF
Electronic Arts

RAILROAD - TYCOON
MicroProse

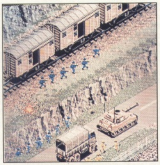
CONCEPT MAN

IN WHAT seems to be a World First, French software publisher Titus is set to give a whole new meaning to the concept of the data disk.

The company has put together a System Disk capable of running additional Action Disks with additional data. The difference is that whereas the usual bunch of mission disks don't usually provide added scenery, Action Disks contain new characters and backgrounds as well as the traditional set of extra scenarios.

The first game to exploit the System Disk brainwave is **Commando War**, a simultaneous two-player war game in which you play the leader of a 12-soldier unit in a Second World War situation. Future data disks include such scenarios as a Viking world complete with longships, the Battle Of Trafalgar, and a horseback Aztec adventure full of spear-carrying natives and bloody human sacrifice.

Commando War is due to appear sometime this Autumn, at a price yet to be decided. Release dates for the add-on disks will be announced in due course.



COMMANDO WAR, the first in Titus' forthcoming Action Concept series.

WHAT THE STARS ARE PLAYING

THE BITMAP BROTHERS

THE NEAR-legendary team behind the forthcoming **Speedball 2** (see page 27) has been up to its ears in work this month – but that hasn't stopped the boys from having fun. Eric Matthews has been getting his teeth into **Damocles**, "It looks nice," he says, while Steve Kelly has been beavering away at **Super MarioLand** on the GameBoy. Mike Montgomery's been filling his leisure hours with **Chip's Challenge** on the Atari Lynx, which he picked up at the recent Consumer Electronics Show in Chicago. Bros' newest acquisitions have also been having fun, with programmer Shaun Griffiths playing away on Bullfrog's **Flood**, and graphics man Dan Malone admiring the **Stormlord**'s visuals. The boys have just started "wandering around" in **Ultima VI**, and that could prove to be a good time-waster in the months to come...

FAST...

FOLLOWING the brilliant Stunt Car Racer, **Geoff Crammond's next project for MicroProse is another driving game. It's been described as a "Formula One racing game with a difference". At the moment there's nothing to see, and not a lot to talk about as 'Prose is keeping tight-lipped about it all. One thing's for sure though: it's due for release early in 1991. You could well see something in these pages soon...**

TICKING...

WITH Die Hard 2 **in the can (the film opens this August and you can expect to see something on the software side later in the year), Bruce Willis is to star in** The Ticking Man. **Our Bruce plays a bomb disposal expert who takes on a rather unusual job: defusing a bomb that's housed inside a live human! (hence the title). Filming has yet to start, so chances are you won't see anything for at least a year. Should be worth the wait though...**

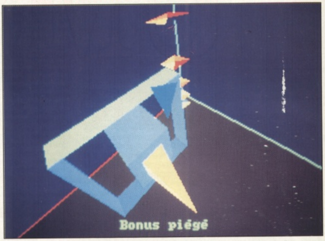
AND ANGELIC!

FOLLOWING the all-out action of the Punisher, **beefcake star Dolph Lundgren hopes to provide more thrills but slightly less spills in his next movie** Dark Angel. **Dolph plays a tough Houston cop on the trail of an evil drugs runner from another planet! Dark Angel (directed by Craig** Action Jackson **Baxley) should be in the cinema by the time you read this, and there's a strong possibility of 16-bit conversion. Keep 'em peeled...**

OOPS!

IN LAST month's story on Arc Development's Restrictor **(entitled Full Throttle), we completely forgot to mention that it's being published by Thalamus! Sorry, guys.**

INFOGRAME MAKES WAVES



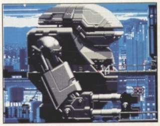
YOUR eyelids are heavy, you are feeling sleeeepy... Infogrames' Alpha Waves promises to be the most therapeutic medicine you can get without prescription.

IMAGINE a game which stimulates the brain into such a state of deep relaxation that it sends you into a dream state.

Ambitious? Maybe, but Infogrames reckons it can do it with **Alpha Waves – The Dream Generator**. The idea's apparently based on the concept of the New Age which stands for a marriage of the spirit and technology. Inevitably it looks a lot more like a designer brain game than your average computer adventure.

The action takes place in a 3D cube space inhabited by weird polygonal beings which have their own unique language and intelligence. You have to move an item across a platform and up a stairway to a magic door. This relaxing act is performed to the tune of alpha wave frequencies specially selected to bring about a harmonious state of mind. As you move through the room, the frequencies change, supposedly building up a unique subconscious interaction between the computer and the brain.

The Alpha Wave experience, the first ever piece of emotional software, will be available on ST, Amiga and PC compatibles later on this year.



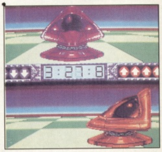
FIERCE fighting action with a robotic twist in Metal Masters.

Infogrames hasn't quite severed its connection with software that makes use of a more conventional user interface. **Eagle's Rider** is a space-based action adventure set in the middle of the Humano-Cyborg war which features Captain Steve Jordan searching for and destroying the Cyborg mother planet. **Murder In Space** is a whodunnit set on board a space station, while **Metal Masters** has you constructing a robot and entering it in futuristic combat arenas. All three are billed for this autumn.

RAINBOW'S MASTER ARRIVES IN A BLAZER GLORY

LUCASFILM GAMES' classic 8-bit future sports simulation Ballblazer **is at last set to hit ST and Amiga screens courtesy of Rainbow Arts.**

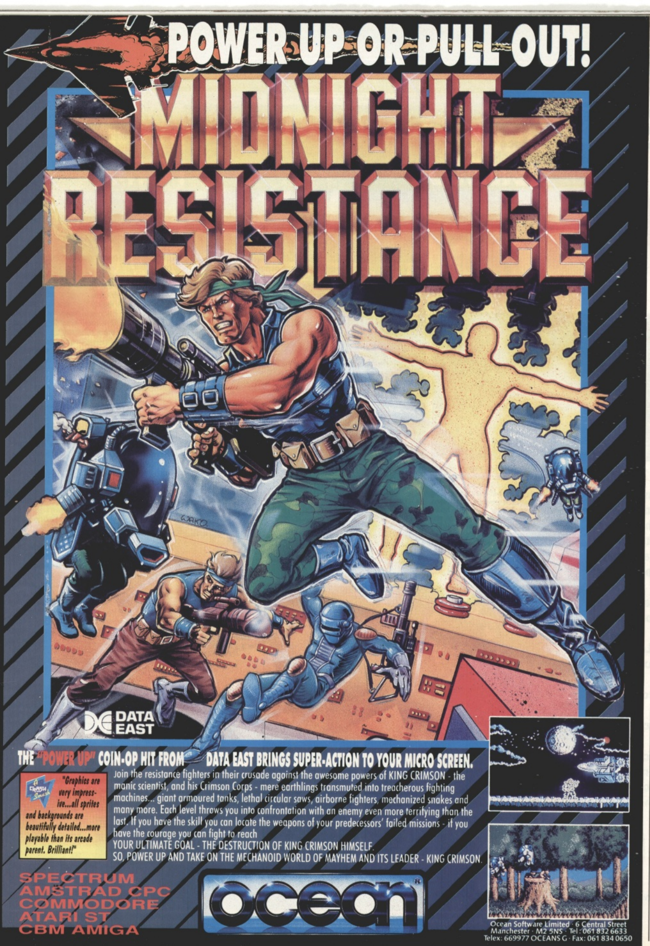
Ever since the German firm snapped up the 16-bit rights to Lucasfilm Games' earlier 8-bit antics (including **Rescue On Fractalus**, **Koronis Rift** and **The Eidolon**), a Ballblazer conversion has been on the cards – and now it's here, under the new title of **Masterblazer**.



AT LAST on 16-bit... Lucasfilm's classic Ballblazer – with a new name to boot.

Set in the far future, Masterblazer sees two players battling out in super-fast vehicles known as Rotofoils, with the objective to simply to score more points than your opponent. As you progress through the championship ranks, you compete for the ultimate accolade of Masterblazer – hence the title.

Masterblazer is due out on the ST and Amiga this October, with the possibility of a PC version some time later. Details on the conversions of the remaining three ageing titles have yet to be confirmed.



THE "POWER UP" COIN-OP HIT FROM DATA EAST BRINGS SUPER-ACTION TO YOUR MICRO SCREEN.

"Graphics are very impressive...all sprites and backgrounds are beautifully detailed...more playable than its arcade parent. Brilliant!"

Join the resistance fighters in their crusade against the awesome powers of KING CRIMSON - the manic scientist, and his Crimson Corps - mere earthlings transmuted into treacherous fighting machines... giant armoured tanks, lethal circular saws, airborne fighters, mechanized snakes and many more. Each level throws you into confrontation with an enemy even more terrifying than the last. If you have the skill you can locate the weapons of your predecessors' failed missions - if you have the courage you can fight to reach

YOUR ULTIMATE GOAL - THE DESTRUCTION OF KING CRIMSON HIMSELF.

SO, POWER UP AND TAKE ON THE MECHANOID WORLD OF MAYHEM AND ITS LEADER - KING CRIMSON.

SPECTRUM
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Core Design's second stand-alone venture blends swords, sinews and saucy sorcery to produce a hack 'n' slash extravaganza. Gary Whitta muscles in on the action.

A RIPPING YARN

FOLLOWING the sophisticated 3D adventuring of **Corporation** (see Review on page 32), **Torvak: The Warrior** is a return to more traditional ground for Core Design. So what's this all about then, eh? Terry Lloyd, veteran Core Designer and the brains behind Torvak, explains...

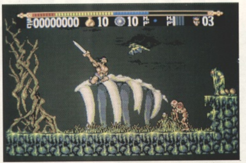
"I was influenced mainly by things like **Rastan** in the arcades and, to a lesser extent, games like **Golden Axe** and **Legendary Axe** on the 16-bit consoles. I liked the hacking and slaying action very much, but thought that there were certain things lacking, like a lack of extra weaponry, or an element of exploration. That's what we've tried to do with Torvak – get across the hacking action, but with a bit more to it."

The story tells of a faraway mystical land inhabited by all kinds of weird and wonderful creatures – and, of course, Torvak. Banished by his people, his only hope of redemption is to battle through five enemy-infested areas, slashing all and sundry and then destroying an evil necromancer who awaits at the end. Along the way there are extra weapons, powers and magic potions to be had. "This type of game has been done well before on the consoles, but not too well on home computers," explains Terry.

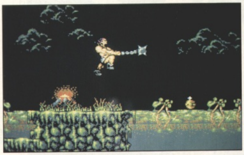
Terry's main collaborator on the Torvak project is programmer and fellow Core long-timer Andy Green. During Andy's two-and-a-bit years at Core he's built up an impressive portfolio, including **Action Fighter**, **Dynamite Dux**, **Axel's Magic Hammer** (written in his spare time), and **Impossamole**. Andy is solely responsible for the technical side of the project, listening to Terry's ideas and then agonising over how he can make them work on screen. He's also contributed a few gameplay ideas of his own.

"One of the main things we've done with Torvak," Andy reveals, "is the eight-way scrolling. Originally the game had a fixed horizontal route that you had to follow, but now we've added a maze element by making the game map three screens high, so that you can choose the path you want to follow, and even backtrack over parts of the map already seen. It's meant that we've had to implement a new scrolling routine. I've used some of the techniques that I developed for Dynamite Dux – the trouble is I've had to expand it, as in Dux you can't scroll backwards, so extra directions have had to be added. The other problem is that the backdrops animate, and that compromises the speed of the scrolling."

So far it's been the bare bones of Torvak (like the scrolling) that have caused the biggest headaches – everything else has been more or less a matter of routine. The adversaries have been relatively easy to implement – Andy just defines what he wants each one to do, and then Bob Churchill (level designer) has the job of placing them strategically around each map. And that's just what's going on around about now – the later levels are being pieced together and the beings scattered around. Once that's done it's just a matter of general tidying up and the addition of sound (which is being handled out of house) before it's complete.



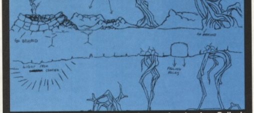
TOVAK'S available range of weapons comprises a sword, mace, hammer and axe. Each has its own range and hit power. "The reason for this," Terry Lloyd explains, "is that you don't want just one weapon that's better than all the rest – they all behave differently, with different strengths and weaknesses."



MAGIC POTIONS collected along the way are devastating when used correctly. They basically act like smart bombs, with the weapon you currently possess determining the type of magic that's weaved. The sword, for example, fires deadly lightning bolts, while the mace and axe shoot spikes and sparks in all directions. The hammer is the most devastating – when it's rammed against the floor the whole screen shudders.

VICIOUS VISUALS

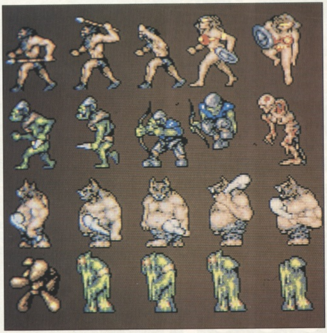
TWENTY-year old Lee Pullen is responsible for Torvak's look. Lee joined Core just over a year ago as part of a training scheme and he went on to produce the graphics for **Skidz** (recently released by Gremlin) before starting work on Torvak. So what did Andy and Terry ask of him? "I think they more or less left it up to me really," Lee confesses. "Working from Andy and Terry's briefs I did a few drawings beforehand, and then went on to use **Art Studio**. I think the levels were the hardest thing to design, as the sprites weren't too bad – they're just trial and error really."



JUST ONE of the many sheets of paper forming Lee Pullen's preliminary design work. These are some of his ideas for background features and obstacles and show – by way of the craters – how Torvak can take more than one route through a level, either above or below ground.

"I was influenced mainly by things like Rastan in the arcades and, to a lesser extent, games like Golden Axe and Legendary Axe on the 16-bit consoles. I liked the hacking and slaying action very much, but thought that there were certain things lacking."

– Torvak Designer Terry Lloyd



ADVERSARIES include Orcs, pot-bellied ogres and well-endowed female warriors. "Most of the enemies are semi-randomised," reveals Andy Green, "but some are quite intelligent. The archers, for example, have proximity triggers which mean they won't fire on you until you get within a certain range."

TORVAK cuts his way through Level Three – The Mountain.

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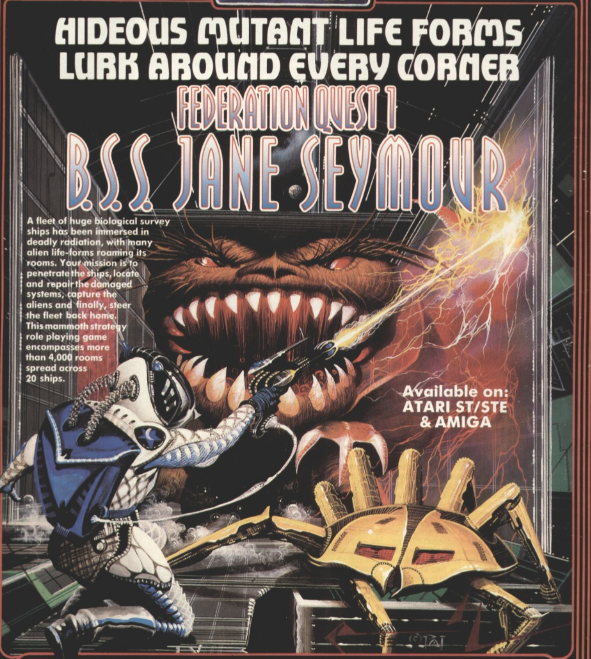
HIDEOUS MUTANT LIFE FORMS LURK AROUND EVERY CORNER

FEDERATION QUEST 1

B.S.S. JANE SEYMOUR



A fleet of huge biological survey ships has been immersed in deadly radiation, with many alien life-forms roaming its rooms. Your mission is to penetrate the ships, locate and repair the damaged systems, capture the aliens and finally, steer the fleet back home. This mammoth strategy role playing game encompasses more than 4,000 rooms spread across 20 ships.

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"Hugely entertaining and deeply involving."
Steve James, CU Screen Star.

"If you have a spare 3 weeks and a coffee machine next to you, buy Federation Quest 1 BSS Jane Seymour."
Paul Glancey, C&VG, 91%

"Well executed, well playable and well worth a look."
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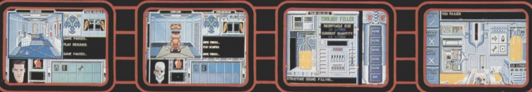
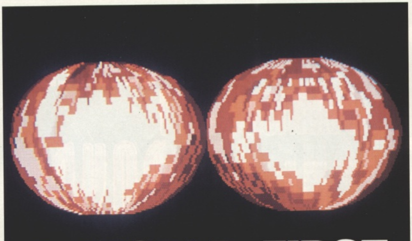


Screen shots from various formats.

All mail order enquiries to: Gremlin Graphics Software Limited, Alpha House, 10 Carver Street, Sheffield S1 4FS. Telephone: (0742) 753423



A WORLD FIRST

Creating worlds is no mean feat. The Big Man Himself spent six days on this one, and it's taken new team Image Art three years to produce another. Gary Whitta goes global.

"We've created an imaginary world with sea, land, deserts, cities, wind, atmospheric conditions, pollution, plants, animals... everything."

Debut Designer Mark Davidson

THIS IS the world you are trying to keep alive – or destroy, if that's what takes your fancy. The left-hand image is the Northern Hemisphere, and the one on the right is the Southern Hemisphere. Time doesn't actually pass while you look at and make changes to your world – that only happens when you order a 'three-day scan', where the program evaluates your actions and shows how the world has fared as a consequence.

CONSIDERING that, up until three years ago, Mark Davidson and Brian Leake had never even thought about writing a computer game, **Debut** is an ambitious first attempt. After a couple of years of experimental hacking at Farnborough's College of Technology, the two ex-students hit upon an idea for something a little... different.

"A planet simulation," says Mark. "Debut is a full working simulation of a planet and all its systems. What we originally wanted to do was a life and combat simulator, with wars being fought and so on, but it turned into more of a life game as development went on. We've created an imaginary world with sea, land, deserts, cities, wind, atmospheric conditions, pollution, plants, animals... everything."

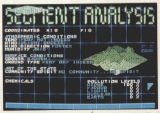
Sounds a bit like Earth, doesn't it? "Yes it does," Mark continues. "But it's not. We made a decision not to try to simulate Earth, as we would have had to be too precise in recreating the way in which the planet works. We would have had people saying 'Oh but the earth's warm fronts don't move like that' and so on. And besides, there's still a lot that's not known about Earth. By creating our own planet we've created our own rules that are based on the ones that govern Earth."

As the man whose had the planet entrusted to his care, the player is more or less cast as God – but here, even God has his limits. For a start you don't know anything about your planet, so it's up to you to find out as much as you can by asking the right questions. Debut's in-built programming language allows you to build up a complex picture of how your planet looks. For example, by telling it to search for areas of high temperature and little plant life or water you have a good chance of pinpointing the planet's desert regions, and so on.

But observation is only half the story. Once you have a clear idea of how your planet looks, you can really start playing God and changing things. Placing people, plants and animals creates a food chain, just like the real world. "Pollution is the main problem though," Brian reveals. "The planet has four major cities that pump out different types of pollution that are gradually destroying the planet in different ways." By clever manipulation and administering of the right chemicals in the right places, you can combat the pollution and save the planet. Perhaps.

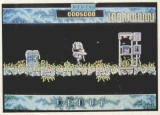
"You can play the game any way you like," says Mark. "You can aim to save it from pollution or just go mad and turn it into a dead rock yourself. It's entirely up to the player." As well as creating two ready-made worlds that the player can dive straight into, Brian and Mark have also added an innovative world creation program that allows you to build your own planet, which can then be loaded into the main program and manipulated like any other.

Both Mark and Brian are keen to see Maxis' **Sim Earth** (the sequel to **Sim City**) as it's the only other game that promises the same global experience as Debut. What lies ahead for the duo is unsure at the moment. The boys have a few ideas in the pipeline, but nothing definite as yet. There's a whole world of possibilities to be explored...

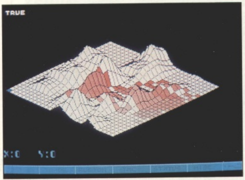


```
SEGMENT ANALYSIS
COORDINATES  X:0        Y:0
ATMOSPHERIC CONDITIONS
TEMP VERY HOT INDEED
WIND SLIGHT BREEZE
WIND DIRECTION VORTEX
HUMIDITY ARID
SURFACE CONDITIONS
GROWTH BARREN
GROUND TYPE VERY DRY INDEED
ART OF THE STATE
COMMUNITY SPIRIT NO COMMUNITY...NO SPIRIT
CHEMICALS                    POLLUTION LEVELS
                             OZONE     100 %
                             VAPOUR      0 %
                             LIQUID      0 %
                             NUCLEAR     0 %
                             EARTH       0 %
```

SATELLITES are on hand for detailed surveys of large areas of the planet's surface – just select the area you want scanned and a text-based report gives you the lowdown. This, in conjunction with the terrain maps and world views, helps you to decide what you should be doing and where.

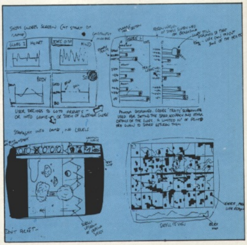


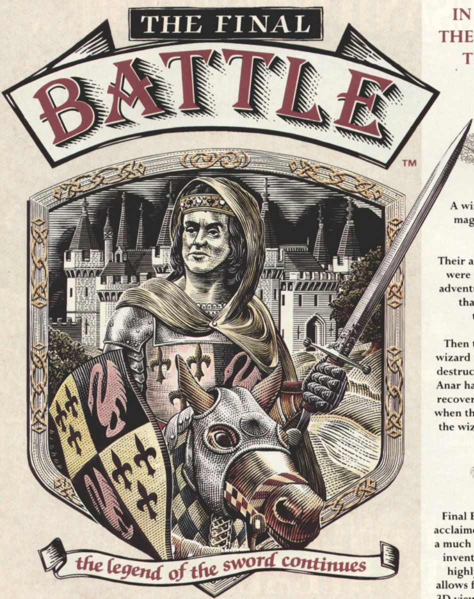
TO STOP pollution from destroying the planet, you need to locate the four major cities and then close them down. It's a break from the strategy here with an arcade adventure-style sequence. You control a cute droid whose job it is to wander about the city complex, collecting cash (used to buy resources back in the strategy section) and knocking out the city's nuclear reactor (the source of the pollution). This is here more or less to provide some light relief from the world-making, but is also an integral gameplay element – if you fail here, it's a while before you get another attempt. And in the meantime, the pollution levels could rise to a disastrous level.



ANY AREA of the planet can be called into view for a more detailed look at what's happening on the surface. As in the world view, colours represent everything – wind, pollution, land, sea, plants... What you see is entirely up to you.

JUST ONE of the many rough sketches that Brian and Mark drew up during Debut's three year development period to get an idea of how the game would look. As you can see, it's undergone quite a few changes over the years...


STATUS GLOBES SCREEN (AT START OF GAME)
GLOBE 1
HEART
MIND
BODY
SOUL
CONSTANTLY MOVING
USER DECIDES TO GOTO PRESETS – OR INTO GAME OR STATUS OF ANOTHER GLOBE
GLOBE 1
TRAIT LEVEL
STRAIGHT INTO GAME, NO LEVELS
DON'T RESET
SATELLITE VIEW


THE FINAL
BATTLE
TM
the legend of the sword continues

IN THE BEGINNING THERE WAS A SWORD, THEN CAME THE ADVENTURE.

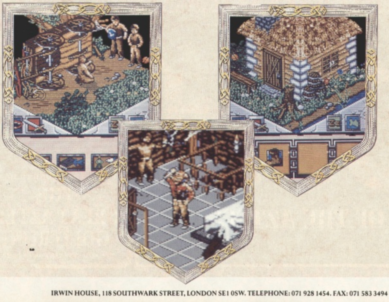
A wizard trapped in a teardrop. A magical sword. A race of mutant humanoids.

Their attempts to destroy the kingdom were thwarted by a band of fearless adventurers. In the chronicles of Anar that chapter became known as the Legend of the Sword.

Then the teardrop shattered and the wizard unleashed a plague of death and destruction upon the land. The world of Anar has one remaining hope: whoever recovers the six power crystals created when the sword was forged, may banish the wizard to the deepest pit of hell…

Final Battle, the sequel to the much-acclaimed Legend of the Sword, features a much larger vocabulary, an expanded inventory and superior graphics. Its highly sophisticated action system allows for weather changes and gives a 3D view of every location – a system at the forefront of contemporary adventuring.

When the teardrop explodes, only the brave can save the land.



PSS

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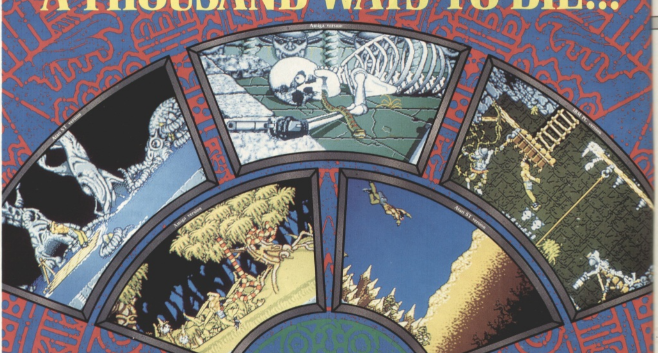
Screenshots from Amiga version

A THOUSAND WAYS TO DIE...



More than 300 men have suffered terrible fates in pursuit of the untold wealth hidden in the Aztec Tomb of Quetzalcoatl. For 400 years no-one has dared to take up the toughest challenge man has ever known, despite the promise of riches beyond imagination. The ancient Mexican treasures are protected by the most evil forces in an underground world of hostile creatures and traps.

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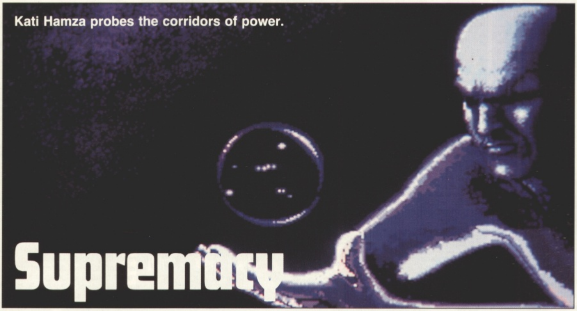
Kati Hamza probes the corridors of power.

Supremacy



PROJECT
Supremacy

PUBLISHER
Virgin Mastertronic

AUTHOR
Probe Software

David Perry
(Programming)
Nick Bruty
(Graphics)
Jeroem Tel
(Sound)
Hugh Reilly
(Introductory Graphics)
Paul Docherty
(Introductory Graphics)

INITIATED
February '89

RELEASE

AMIGA
September

ATARI ST
September

IBM PC AND COMPATIBLES
September

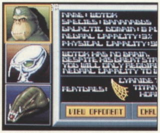
IT'S A HARD LIFE being an absolute ruler. You can't eat, sleep or contemplate the joys of being the most powerful person you know without that one little double niggling away at the back of your mind. What if your rule isn't actually absolute after all? **Supremacy** is the realisation of the paranoid megalomaniac's worst nightmare: the rulers of four adjoining planet systems are threatening your galaxy and you have to get them before they get you.

David Perry's worst nightmare is of a rather different variety: he's got a mortgage to pay. "My main aim in life is to extract as much money as possible from my boss (Fergus McGovern, head honcho at Probe). To do that we (that's Dave and graphics man Nick Bruty) have to come up with ideas for games that grab his attention. It's no good just suggesting a shoot 'em up. We need something incredibly different." Currently, that something is Supremacy.

It's very much a strategy game, wholly controlled by icons and played almost exclusively with the mouse. The battle takes place in one of the four planet systems, each of which contains between eight and 32 planets. You and the enemy's starbase are at opposite ends of the galaxy and each of you is determined to get control of the other end. To achieve it you have to terraform lifeless planets using an atmosphere processor. As if by magic this transforms barren rock into one of several different planet types, each of which specialises in a particular essential – minerals or fuel, for example. By exploiting their resources, you build up the armies and battle capabilities to take out first the key outposts of the usurper and then the lynch-pin of the operation itself – enemy HQ.

David explains that apart from the admirable desire to make an honest buck, there was one other source of inspiration. "No-one else had written the kind of game we wanted to play. We were very impressed by Activision's **Millennium 2.2** but thought the arcade sequences were basically just a waste of memory. What we wanted was a pure strategy game which wasn't bogged down with any arcade sequences at all."

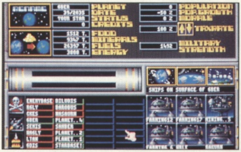
That's not to say that they regard graphics as unimportant. David again: "I'd



NAME: WOTOK
SPECIES: BANANABUS
GALACTIC DOMAIN: 8 PL
NEURAL CAPACITY: 3%
PHYSICAL CAPACITY: 9
WOTOK HAS NO BRAIN. DESPITE HIS GREAT STR YOU WILL ONLY REQUIR NEURAL CAPACITY TO
FEATURES: CYANIDE T TITAN HOR

VIEW OPPONENT
CHAL

MEET the megalomaniacs. You can select any of your four would-be conquerors from the very first click of the game. But as they increase in subtlety and intelligence it's best to tackle them in order. Enemy Number Four, not pictured here, is the master-strategist. Even when you think you are winning he usually has an ace up his sleeve.



RENAME
GBER
39/2035
YOUR STAR
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PLANET
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STATUS
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MORALE
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1512 T.
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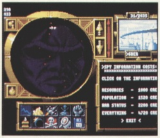
26397 T.
3000 T.
FOOD
MINERALS
FUELS
ENERGY
1492
MILITARY STRENGTH
SHIPS ON SURFACE OF GBER
ENEMYBASE
DILUDIS
RGLY
BAROBUS
CXES
MASAURN
GBER
PLANET..4
SEXIS
SANBER
RAGLY
PLANET..2
LTAN
PLANET..1
GDIS
STARBASE!
FARMING12
FARMING17
MINING..5
FARMING 6
UNIT
RACURN

YOU START the game on Starbase with randomly configured levels of resources – food, minerals, fuel, energy and cash. The base can actually hold about 30,000 people but only has the resource capacity for 13,500. As money, levied through taxation, is vital if you want to build up your military power, it pays to ship in food and minerals from other planets. If you play in a 32 planet system it's also vital to position a fuel base somewhere near the centre: otherwise your craft may run out of fuel before you reach the other side.



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>GBER
>SPY INFORMATION COSTS:
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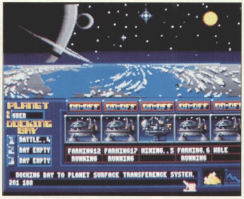
RESOURCES - 1000 CRE
POPULATION - 1520 CRE
WAR STATUS - 2200 CRE
EVERYTHING - 4720 CRE
> EXIT <

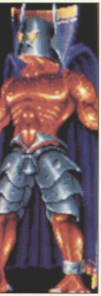
THERE'S no place like home – and for you home is the green planet at the base of the screen. For the enemy it's red and at the other end of the galaxy. At the beginning of the contest all other planets are uninhabitable – they switch to the appropriate leader's colour once terraformed. Move the cursor from planet to planet for more in-depth information and a glimpse of the surface in the viewfinder. You are currently looking at a metropolis.



PLANET
GBER
DOCKING BAY
ON-OFF
BATTLE..4
BAY EMPTY
BAY EMPTY
FARMING12
FARMING17
MINING..5
FARMING 6
IDLE
RUNNING
RUNNING
RUNNING
DOCKING BAY TO PLANET SURFACE TRANSFERENCE SYSTEM.
201 180

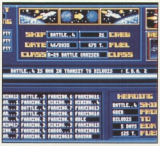
IF YOU WANT to bleed the galaxy dry, you need to purchase an arsenal of hardware first. Food processors exploit vegetation and mining stations like this one provide the minerals and fuel essential for building and powering other craft. Other handy commodities include individually animated cargo ships, solar satellites, atmosphere processors and battle cruisers. Original plans covered more but they were eventually abandoned as irrelevant to the overall strategy.

> **"My main aim in life is to extract as much money as possible from my boss. To do that we have to come up with ideas for games that grab his attention. It's no good just suggesting a shoot 'em up. We need something incredibly different."**
>
> **David Perry**
> **Supremacy Programmer**



SUPREME SOUND

THE MAN with the musical brain is Jeroem Tel, a Dutch programmer who prefers a relatively rudimentary set-up – a microphone and a mysterious four-year-old assembler – to produce his sounds. In addition to a soundtrack, the final version will support various PC sound cards and feature loads of samples plus a digitised voice to alert you to incoming messages and alien attack. To the unpractised ear this voice sounds soft-spoken and female. In fact it's the doctored voice of Jeroem!



TERRAFORMING is achieved by means of an atmosphere processor, which works a bit like the Genesis effect in Star Trek II: The Wrath Of Khan. **While you wait it engulfs the surface of the planet in a blanket of flames, then generates one of four handy eco-systems: volcanic (minerals), rainforest (food), desert (energy) or metropolis (taxes and troops).**

GRAND GRAPHICS

ONE REASON reason David and Nick chose a space game (some very early ideas centred around a medieval scenario) is that nobody can argue about the details on hardware which doesn't exist. Instead you can let your imagination run riot. "We decided not to go for the easy route and convert what we did on the Amiga to an ST. Instead we've used the Amiga's 32 colours to the full and downgraded that to produce an ST version as good as we could make it." By using stippled colours and dividing the screen into two palettes of 16 colours they have come up with something that should look almost as good on the ST as the Amiga. The PC version supports CGA, EGA and VGA.

DAVID Perry and Nick Bruty. Supremacy is their first project on the Amiga.

say that graphics make up about 98% of a game. **Sim City**, for example, is great fun to play but it's not great to watch. It would be even more impressive if the graphics were more interesting."

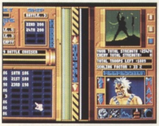
True to form, Probe and Virgin have put an immense amount of energy into enhancing Supremacy's look and feel. In spite of the obvious limitations of a basically panel-based game, there's plenty of impressive but unobtrusive animation on various miniature display screens. There's no need to wait for graphic sequences to finish and nothing extra loads in from disk.

In retrospect, David wishes that they'd spent more time planning things out on paper before they actually started converting ideas into code. The original graphics have been heavily altered, as a result of lots of creative input at Probe and Virgin, particularly from Virgin's David Bishop "who probably knows the game better than we do, he's played it so much." It's one reason why the size of the icons and the screen layout isn't too uniform from one screen to the next. As ideas were revised, new icons were slotted into place wherever they looked best.

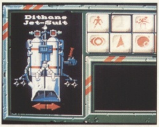
The latter stages of development have centred around fine-tuning the game's strategy: tedious but vital details like the rate at which enemy troop strength increases over time, the tax rate per person per day on different planets, and the levels of resources. One essential aspect involved defining terraforming probabilities. There needs to be a higher incidence of food and mineral planets early on – without their population-boosting values, your whole civilisation could die out within the first half hour.

The result is a sophisticated overall design. According to David its chief virtue is its flexibility. "We've found during testing, that people play in all sorts of different ways. Some are real misers and set their tax rate at extortionate levels, some forget about terraforming and just concentrate on building up armies and others still just play for the pleasure of building ships and flying them around."

And there may be more. David and Nick are currently engaged in serious discussions on a second project. It will be one step up from Supremacy but not necessarily a sequel. No-one's revealing any more than that just at present, but there's one thing they are absolutely certain about – "it's going to be even bigger."

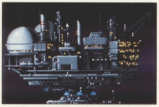


BATTLE is represented in bar-code form: green for your strength, red for the enemy's. Short-term strength is boosted by increasing your soldiers' aggression; as the level goes up the image of the soldier in the bottom right of the screen is transformed from wholesome pan-Galactic boy scout into the maniacally driven murderer you see here.

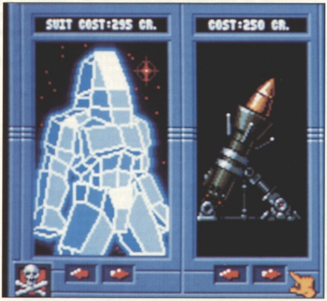


ONCE LIFE on your starbase is stable you have the option of recruiting troops from the civilian population and training them up to a maximum 100 per cent. Equip them with armour (one of four types) and weapons (one of three) according to how much money you want to spend. The original battle screen shown here, was nothing more than a motley collection of icons a month or so into the game...

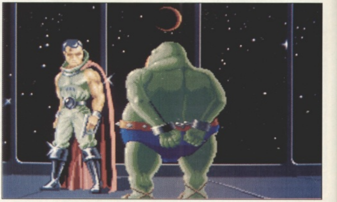
BUT IT'S developed into a much more sophisticated item thanks to a massive overhaul. The original soldiers were naked before you equipped them and had a slightly larger selection of available combat suits but in the interests of decency and strategy both plans were eventually scrapped.

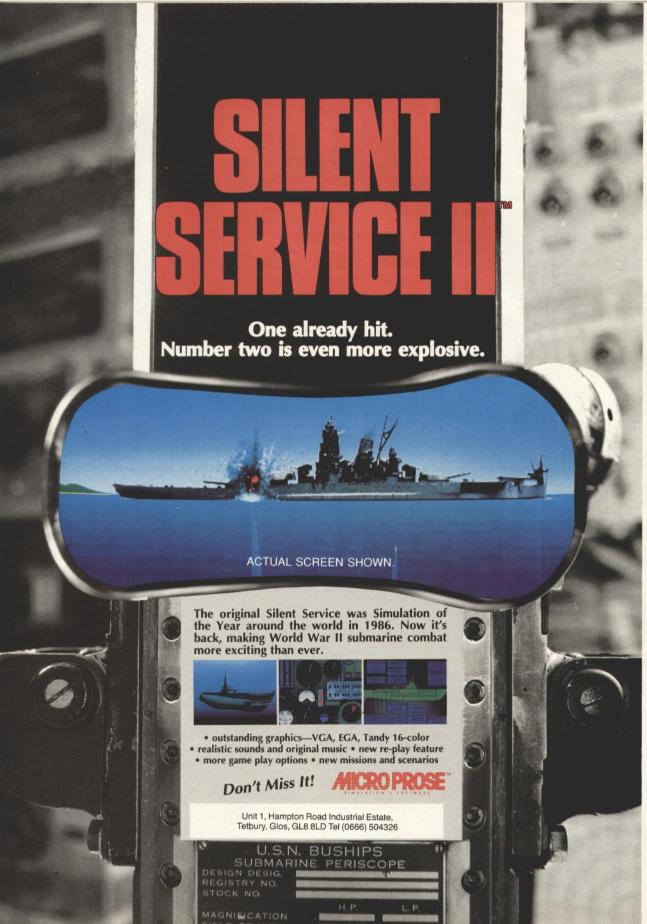


MINING systems and food processors hum away on the surface of the planet until you or galactic interference switches the mechanisms off. The game's logic system has been designed to cover a number of supposedly random occurrences. As you get richer, your scientists spontaneously come up with money-saving schemes, but just when you think you are doing really well, a vital supply station may be wiped out of the sky by a passing comet. It's designed to stop you winning easily and "to keep you on the edge of your seat". How you react in a crisis may affect the outcome of the overall battle more deeply than you think.



BECAUSE they didn't plan their ideas out on paper first, discussing design and layout was probably the most time-consuming aspect of development. Nick and David have boxes of disks full of ultimately discarded graphic screens like this one. Among ideas which fell by the wayside were several different types of extra weaponry, a couple of additional planets and a medical screen which allowed you to examine any part of the body and peek at the innards underneath.





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JUST WILLIAM

Simple miscreant or simply misunderstood? Billy The Kid's life was short, but the legend is long. Our Kid Gary Whitta shoots from the lip.

FURTHER READING

BILLY THE KID: A HANDBOOK
Jon Tuska

THE AUTHENTIC LIFE OF BILLY THE KID
Pat Garrett

THE SAGA OF BILLY THE KID
Walter Noble Burns

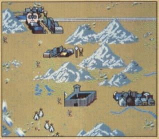
THE STORY OF BILLY THE KID
J W Hendron

PAT GARRETT: THE STORY OF A WESTERN LAWMAN
Leon C Metz

BILLY THE KID: A BIOGRAPHY OF A LEGEND
J C Dykes

HISTORY OF THE LINCOLN COUNTY WAR
Maurice Garland Fulton

THE ENCYCLOPEDIA OF WESTERN GUNFIGHTERS
Bill O'Neal



THE MAP of Lincoln County, as seen in the forthcoming Billy The Kid. This is where all the strategic stuff happens. From here Billy (or Pat for that matter) can look around the town and select the next port of call.

THEY THAT sow the wind, shall reap the whirlwind. So said Billy The Kid, the young outlaw whose legendary mission of vengeance through New Mexico in the late 19th Century has been the subject of page, stage, screen and now computer game.

Billy The Kid was a ruthless bank-robber who by the age of 17 had shot over 20 innocent men – most of them in the back. He spent his ill-gotten gains on whisky, killed anyone who got in his way or spoke out of turn, and terrorised every town and village that he visited.

Or so we have been led to believe.

Most of what's been written about Billy The Kid is pure fiction. The facts have been distorted beyond recognition over the years and today truthful accounts of his life are few and far between.

Billy's real name was Henry McCarty, and he was born sometime around 1860. No-one knows who his natural father was. 'The Kid' spent much of his early life with his family in Santa Fe, New Mexico. It's often reported that he spent his early years stealing and gambling, but in reality he attended school regularly and, an ardent admirer of the arts, often performed in amateur productions at the local Opera House.

The turning point followed the death of Billy's mother from a mystery disease in 1874. Several brushes with the law led him to leave town a wanted man soon after, but it wasn't until he worked in Arizona under the alias of Henry Antrim (the name was 'borrowed' from his stepfather) at around the age of 15 that he got his first taste of blood. During a late-night card game, an argument started between Billy and the local blacksmith Frank Cahill. In the ensuing fight, Billy pulled Cahill's gun and shot him through the stomach – self-defence, witnesses claim. But the law wasn't going to accept any mitigating circumstances, and Billy was arrested for murder. He escaped while awaiting trial.

By this time Billy was no more infamous than any other minor outlaw. The real trouble began when, in 1878, Billy returned to New Mexico to escape justice in Arizona. In the newly-established Lincoln County he adopted a new alias – that of William H Bonney – and got a job with John Tunstall, an English cattle rancher with a soft spot for runaways and vagrants.

Tunstall and main rival JJ Dolan were at the time bidding for a large beef contract from the government. But when 'outsider' Tunstall refused to back down, Dolan decided to take more direct action. That February, while Tunstall and his 'boys' (including Bonney) were out riding, Dolan's armed posse swooped and shot Tunstall to death. Outnumbered, the boys were forced to retreat.

Billy didn't take the loss of father-figure Tunstall too well. What angered him even more was that Sheriff Brady refused to take any interest – hardly surprising considering half of the murderers were members of his own posse. Bonney swore to bring the killers to justice.

His chance came when Lincoln County's Justice Of The Peace (the only county official not on Dolan's payroll) bestowed Bonney and his 'brothers' with deputisation powers that allowed them to arrest the killers that Brady refused to touch.

And so the Regulators were born – and Bonney's vendetta began. Within a month,

A FITTING DEATH?

"THE REPORTS of my death have been greatly exaggerated," said Mark Twain. The same is true of William H Bonney. Despite many tales to the contrary, it was a love affair that led to his demise. Bonney's relationship with Paulita Maxwell wasn't approved by her brother Pete, and so he told Pat Garrett the whereabouts of his man. Garrett and two other men came to Fort Sumner and waited at Maxwell's house. Just before the stroke of midnight, Bonney entered Maxwell's bedroom to find him. It was too dark to see, allowing Garrett to shoot Bonney twice. When his body was examined, they found Bonney was unarmed save a butcher's knife.

Pat Garrett tells a different story. In his book, The Authentic Life Of Billy The Kid, Garrett claims that the Kid had a self-cocking pistol and aimed it at Garrett's chest. According to Garrett, the Kid fired a shot at him, but missed. It's strange then that none of the other witnesses who saw the body mention a gun, and that no bullethole was ever found...

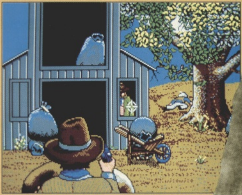
Pat Garrett was eventually shot dead in 1908 while on the toilet. Some might say it was a fitting end.

TRUE OR FALSE?

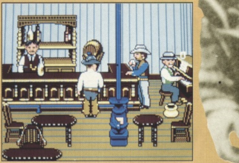
PAT GARRET'S story of the life of Bonney is perhaps one of the main reasons why the Kid was seen as a maniacal outlaw. It's said that Garrett exaggerated the stories of Billy's deeds in order to make himself sound even more heroic for being the man who finally stopped him. And when you consider that Garret's book was actually written by Ash Upson, an ardent Dolan supporter (Garrett was only an adviser), it's not surprising that the Kid's image was tarnished so.

In Jon Tuska's definitive biography, Billy The Kid: A Handbook, the author points out 75 fallacies in Garrett's book – for example, Upson cites the kid's birthday as the 23rd of November, when research has revealed that that date is actually Upson's birthday, and not the Kid's!

THE ONLY existing photograph of Billy The Kid was taken by an unknown photographer sometime in 1880.



A BILLY The Kid game just wouldn't be a Billy The Kid game without a shoot-out, and Level 9's version's got plenty with this traditional cursor-driven duck shoot.



BILLY takes a well-earned drink – but is there more to this saloon than meets the eye?

NICE SHOOTING, KID...

THERE'S LITTLE doubt that the Kid was one of the sharpest shooters in the West. Frank Coe, a long-time riding companion of Billy, recalls that the Kid always spent whatever money he had on cartridges for his rifle and revolver, and would spend every spare moment 'testing himself' – he would shoot at every object he found, from every angle, both on and off his horse until he was satisfied. And then he'd practice some more.

During one of his many short stays in jail, Billy was visited by Lincoln County's Governor Wallace who, out of curiousity, asked for a display of his talents. Billy then went on to hit every target he was given, with both his rifle and his revolver. Impressed, the Governor asked: "Billy, isn't there some trick to your shooting? How do you do it?"

"Well General," the Kid replied, "when I was a boy, I noticed that a man pointing to anything he wished to observe, used his index finger. With long use the man learned to point with exact aim. I decided to follow suit with my shooting. When I lift my revolver, I ask myself, 'Point with your finger' and unconsciously, it makes the aim certain. That's the trick, I suppose, to my shooting."

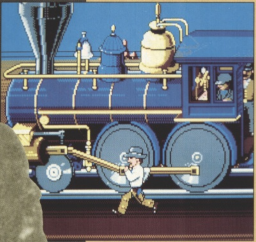
BILLY IN THE CAN

THE LEGEND of Billy The Kid has been the subject of over 40 movies – with more to come! The tale was a success for much the same reasons as he was famous. A young handsome boy, skilled in gunfighting, taking on the corrupt and the powerful to restore what is right and bring down what is wrong.

Apart from a few notable exceptions, most of Billy's cinematic biographies have been economical with the truth. It's said that during the making of **Billy The Kid** in 1930, Sophie Poe (wife of John Poe, a member of Pat Garrett's posse and present when the Kid was killed) was enlisted as a historical consultant. Halfway through the film's production, Sophie remarked to the director King Vidor, "Sir, I knew that little buck-toothed killer and he wasn't the way that you are making him at all." Vidor then replied: "Mrs Poe, I understand your feelings, but this is what the people want."

Some attempts have been more remarkable than others. The Kid has been portrayed as a manic-depressive homosexual in **The Left-Handed Gun** (1958), and even a vampire hunter in **Billy The Kid Vs Dracula** (1966)!

Only recently have any faithful accounts of Billy's life appeared, the most notable of which being 1988's **Young Guns**, with bratpacker Emilio Estevez cast as the Kid. It's probably the most rewarding Kid movie to date. There are a few historical inaccuracies, but the fast pace of the movie makes them hard to spot and the young Estevez's portrayal of the Kid with a slightly maniacal edge is excellent. Incidentally, the latter half of the year should see the cinema release of **Young Guns II**, again starring Estevez, and continuing Bonney's story.



ALMOST faster than a speeding locomotive... Billy races to catch a train in one the game's arcade sections.

two members of the Dolan posse were arrested by the Regulators – and then mysteriously shot dead while in custody. Since the Regulators were empowered only to arrest and not to kill, the deaths were not well received. The Regulators were immediately outlawed by the State Governor (who was also in Dolan's pocket) and bounty hunters despatched. Undeterred, the Regulators killed Sheriff Brady and his deputy in the main street three weeks later.

Then all hell broke loose, and what became known as the Lincoln County War began. Pursued by bounty hunters from across the West, the Regulators were eventually cornered at the house of Alex McSween (Tunstall's lawyer) by Dolan's forces. Bonney and his men held them at bay for five days, until the US Army arrived with cannons and Gattling guns. In the massacre that followed, most of the Regulators were gunned down, but miraculously Bonney managed to escape along with two companions.

By now the Kid was seen to be something special, especially after the McSween house siege. People exaggerated and invented events, and newspapers accused him of murders he never committed. The Mexican community knew him simply as el chivato (Spanish for a young goat, or kid) and even suggested that he was half horse, half devil! Subsequently the bounty on his head was raised to 500 dollars and a new Sheriff of Lincoln County was appointed – Patrick Floyd Garrett.

Garrett found it difficult to get help to hunt down the Kid and soon became unpopular. Hell, the Kid was almost a folk hero – even legendary outlaw Jesse James offered Billy a place in his gang!

A year passed and the remaining Regulators' vendetta was going strong, with many Dolan-connected men murdered. Eventually, Pat Garrett raised a posse and captured Bonney. While awaiting trial for the murder of Sheriff Brady, Bonney escaped from jail yet again, shooting his two guards in the process.

But his freedom was to be short-lived. Garrett finally caught up with and killed Bonney on the 14th of July 1881 in Lincoln. The Kid was buried at Fort Sumner along with fellow Regulator Charlie Bowdre. Nobody knows for sure how many people Bonney killed – but then it's said that even Bonney himself had lost count...

BINARY BILLY

BILLY THE KID'S computer screen presence comes courtesy of Level 9 and Ocean. "The Western scenario has never been used that much in computer games," says Level 9's Pete Austin, who's designed this one. "There are a few old arcade games like **Gunfighter** and **Outlaws**, but that's about it. I think it's only now, with the help of 16-bit technology, that we can do a proper Wild West adventure with a real storyline and plot to it. We wanted to do something different. It just happened that we thought of Billy The Kid, and I think we were lucky to stumble on the idea before anyone else."

"The great thing is that everyone's heard of Billy The Kid, but nobody really knows that much about him. Before we started to think about the game, we did a lot of research. I read every book I could find, watched every Kid movie I could rent on video and even visited some American Wild West theme parks."

Pete insists that the emphasis is on excitement – but that doesn't mean the team has altered history to get it. "What we've done is simplify the story, as I don't think people are interested in that much of a level of detail. But we're getting the overall feel of the story across. The opening sequence sets the scene, showing Billy killing Frank Cahill, his arrival in Lincoln and Tunstall's murder. It's at that point that the Kid realises that Lincoln needs a serious dose of law and order and the game begins. The idea is, as Billy, to round up all the crooked cattle ranchers in Lincoln that caused the murder of Tunstall and run them out of town – either by killing them or bankrupting them."

The game's very much in the Cinemaware mould, comprising eight individual arcade-style sections with an underlying strategy-cum-adventure theme. As you explore Lincoln, you meet and chat with the local residents to acquire information and avoid ambush – you always have to stay one step ahead of the law. The arcade areas provide the action, with bank robbing, cattle rustling and shootouts all playing a part. "Billy's score is his reputation," Pete reveals. "The more local people think of you, the better you do."

But if you'd rather work on the other side of the law, the option exists to play Pat Garrett with the objective to capture the Kid before he does much damage. "As Pat, you're allocated a budget that you can spend on deputies and so on, and you also have to go out yourself to close down the outlaw gangs that Billy recruits to help him when robbing banks and so on," Pete explains. "The more gangs you arrest, the harder time Billy has and the higher your budget." But perhaps the most interesting option is the facility to link two machines, allowing one player to become Billy and the other Pat Garrett!

The ST, Amiga and PC versions are currently being developed in tandem, but it's the IBM version that promises to be the most impressive, with use of the Roland sound board to generate a suitable feel. Expect to see something later on this Summer.

BILLY THE KID FILMOGRAPHY

Billy The Kid (1930)
Billy The Kid Returns (1938)
Billy The Kid Outlawed (1940)
Billy The Kid In Texas (1940)
Billy The Kid's Gun Justice (1940)
Billy The Kid's Range War (1941)
Billy The Kid's Fighting Pals (1941)
Billy The Kid (1941)
Billy The Kid In Santa Fe (1941)
Billy The Kid Wanted (1941)
Billy The Kid's Round–Up (1942)
Billy The Kid Trapped (1942)
Billy The Kid's Smoking Guns (1942)
Billy The Kid In Law And Order (1942)
Billy The Kid In Sheriff Of Sage Valley (1942)
Billy The Kid In The Mysterious Rider (1942)
Billy The Kid Rides Again (1943)
The Outlaw (1943)
Fugitive Of The Plains (1943)
Western Cyclone (1943)
The Renegade (1943)
Blazing Frontier (1943)
Four Faces West (1948)
Son Of Billy The Kid (1949)
The Kid From Texas (1950)
I Shot Billy The Kid (1950)
The Law Vs Billy The Kid (1954)
The Boy From Oklahoma (1954)
Strange Lady In Town (1955)
Last Of The Desperadoes (1956)
The Parson And The Outlaw (1957)
Badman's Country (1958)
The Left-Handed Gun (1958)
One-Eyed Jacks (1961)
Billy The Kid Vs Dracula (1966)
Chisum (1970)
Dirty Little Billy (1972)
Pat Garrett And Billy The Kid (1973)
Young Guns (1989)
Billy The Kid (1990)
Young Guns II (1990)

THE LEFT-HANDED GUN?

TO MAKE the Kid sound even more dashing and mysterious, local newspapers often described him as a left-hander (rare for a gunman). The myth is further enforced by the one famous photograph of the Kid, which is often shown mirrored so that his revolver is holstered on the left. The legend reached its peak in 1958, when Paul Newman starred in The Left-Handed Gun – no prizes for guessing who he played...

The Kid's right-handedness was confirmed while staying at Heiskell Jones' ranch in late 1877. Billy often shared target practice with the Jones' eldest son John. Noticing that Billy always shot with his right hand, John asked him how he was with his left. "Not so good," the Kid replied. "Sometimes I hit, but if I was in a Jackpot I'd use my right."

BETRAYAL

Your Father's been murdered,
Your Peasants are in revolt
and your wife's run off with your best
friend - the Kings' brother.

Quite possibly the best news you've had
for some time!

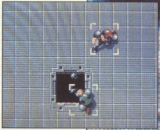
Betrayal.
From Rainbird.
A web of intricate possibilities - but fair
play isn't one of them.

RAINBIRD

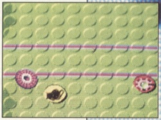
MASTERS OF STRATEGY

A SPORTING FUTURE

Sport is a national institution – but will soccer and snooker still be among the most avidly watched spectator sports by the year 2120 or will we all be spending our hard-earned ecus on tickets to the frisbee-throwing European Cup? Kati Hamza looks into the future of sport.



THE MOST famous future sports simulation of them all . . . Speedball.



DEVISED by a team of Yorkshire miners some time in the 21st Century, Projectyle's most unusual feature is the fact that it's played on a cross-shaped pitch by three teams rather than two.

IN 656 BC a naked Chionis of Sparta managed an officially recorded long jump of 7.05m. In 1946 in Mexico City Robert Beamon jumped 8.90m – a new world record – in a standard pair of shorts. Today's top athletes can run 100 metres in under 10 seconds and wear lycra hoods over their heads. Sport has been with us for over 5,000 years and, barring accidents, it's likely to be going strong in another 5,000. As for what it's going to be like, nobody knows, but plenty of people have guessed.

To predict where sport is going we need to know its history. The earliest corroborated evidence that ancient men man did more with their spare time than pick lice off each other's necks goes back to 3000 BC. Ancient Egyptians were recorded as going coursing with Saluki dogs. By 2050 BC they'd expanded into wrestling and primitive ball games. The earliest Greek archery competitions took place in 1150 BC.

As time marched on and empires rose and fell all kinds of sports became increasingly popular pastimes. History is chequered with famous pursuers of the sporting life. Sir Francis Drake enjoyed a good game of bowls, Mary Queen of Scots was a mean hand at billiards and the Pilgrim Fathers spent their time on the Mayflower playing endless games of darts. Frequenters of Real Tennis courts could have bumped into Erasmus, Sir Thomas More and Goethe anytime.

The serious competitive edge didn't come into it until the 18th and 19th centuries. In 1896, the original ancient Greek Olympics in which naked contestants were strictly segregated from women's prying eyes until the games were abandoned in 394BC were revived in their modern form. They have been held every four years since, except for breaks during the two World Wars, the repertoire of sports increasing every time. Today the average punter has more sports to choose from than ever before: everything from archery to yo-yoing.

Part of the reason is that lurking behind every technological discovery there's at least one embryo spectator sport. Every decade throws up new ones: skateboarding, hang-gliding, sky-diving – even frisbee throwing – are amongst the latest 20th Century fads. According to the Sports Council the most recently invented sport is jet ski-ing. Even the most bizarre have some chance of making it as Olympic events. Whether maintaining the lotus position upside down in a pool of water with a clothes pin on your nose is really sporting behaviour is anybody's guess – but as far as the Olympics go, synchronised swimming is definitely in.

In the West the last couple of decades have meant a TV in almost every home, shorter working hours and millions of pounds' worth of disposable income. Together they provided perfect conditions: sport metamorphosised into a multi-million dollar media machine. Some take an active part in sport but millions more prefer to watch it on TV. Live football matches are watched by an average British audience of eight million people. Italia '90 broke all records. Up to a staggering 85% of the Italian population watched their national team's progress to the semi-finals of the World Cup.

The spectator has never had it so good but for the professional competitor, the pressures are immense. It's not just the money, it's not just the fame – today's second best is tomorrow's loser and just taking part isn't enough. You have to win and you have to win well.

With so much at stake, the emphasis is on physical perfection and power – and inevitably violence – has crept in. American Football and Ice Hockey have always been dangerous. Soccer, as the recent World Cup Final showed, is plagued by its fair share of professional fouls and runners, in utter desperation, have been known to spike each other on the track. Some break down under the mental pressure, others turn to artificial support: sometimes it's alcohol, sometimes it's addictive drugs, mostly it's anabolic steroids.

That was then and this is now – but what about the future? All we can do is speculate. So far, the predictions given in

RECORD BREAKERS

MARTINA Navratilova recently beat Helen Moody's record of eight Wimbledon singles titles. Here are a few more records the sports impressarios of the future might be tempted to break.

THE HIGHEST speed ever in a non-mechanical sport was reached sky-diving: 185mph in the lower atmosphere and 625mph at high rarified altitudes.

WRESTLING used to be the slowest sport on earth. Combatants could be locked in holds so long that a single bout once lasted for 11 hrs 40 minutes.

THE LARGEST pitch for any existing game is polo: 12.4 acres.

THE YOUNGEST ever international winner was Joy Foster, who won the 1958 Jamaican singles and mixed doubles table tennis championships at the tender age of eight.

THE SINGLE biggest sporting venue: 400,000 travel to the annual Grand Prix d'Endurance motor race on the Sarthe Circuit near Le Mans.

A CROWD of 205,000 attended a Brazil vs Uruguay match in Rio de Janeiro, Brazil on 16 July 1950.

SPORTY BEGINNINGS

SOME sports develop slowly, others come into existence by pure coincidence. Who knows? In the future sports may be invented by such happy accidents as this selection of old favourites.

HORSE RACING
REPUTEDLY developed from an old desert custom. Arabs bet on which of their horses would reach a pool of water first.

WATER POLO
IN 1876, members of the Bournemouth Rowing Club were throwing around a medicine ball when it accidentally landed in the water. Several members jumped in after it and began playing a game.

BADMINTON
FORCED indoors by bad weather, the house guests at the Duke of Beaufort's residence Badminton, borrowed shuttlecocks from the nursery and devised a game that could be played in the Great Hall without damaging the china.

HURDLING
AT THE Exeter College point-to-point, some of the competitors were so disappointed at the performance of the horses that they invented a two-mile course with 24 jumps, brought in a bookmaker and jumped the hurdles themselves.

WHO'D HAVE THOUGHT?

FOUR sports you thought hadn't been invented yet...

INDIAN KICKBALL is regularly played between Mexicans and Hopi Indians. The course is up to 40 miles long and each team has to a kick a ball the whole length.

IN 1982 the Association of Blind Golfers was formed. Members play with sighted golfers who tell them directions and distances and a sonic bleeper is placed near the hole at the putting stage.

IN THE AFGHAN handball game of buzkashi the ball is made of the skin of a ritually slaughtered goat, filled with sand. The game is played on horseback and the riders may whip each other but not each other's horses.

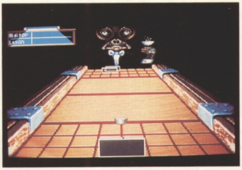
IN THE ANNUAL National Rattle-snake sacking contest the prize goes to whoever manages to get 10 rattle-snakes out of a central pit and into a sack without flinching.

SILVER SCREEN SPORTS

SURPRISINGLY, the silver screen hasn't played host to the future sport on very many occasions. Arguably the one that started it all was Rollerball (1975). The populace is brainwashed into submission by the national sport, a mixture of basketball, football, hockey and motorbike racing. The Rollerball arena is a melting pot – no player is allowed to survive long enough to be a hero but James Caan is the exception that proves the rule. The film bombed critically and commercially but still managed to acquire something of a cult following and spawned several media clones and off-shoots.

Perhaps the most well-known of all was Death Race 2000 (1975), rushed into production by horror impresario Roger Corman to cash in on predicted Rollerball success. It stars David Carradine and a youthful Sylvester Stallone as the main contenders in the Transcontinental Death Race, a spectacular cross-country event in which points are scored for maiming pedestrians.

The Running Man (1987) is the one and only terminal game show. Schwarzenegger, framed by the authorities for ordering a massacre he didn't commit, is forced to fight to the death with four professional killers while the audience watch. The show doesn't go to plan. Interestingly the four executioners bear some resemblance to sportsmen of our time: Zubzero wields a huge ice-hockey club and Dynamo drives like a souped-up descendent of Barry Sheene. The Grandslam computer game of the same name far outdid the film in the frustration stakes.



MOST FUTURE sports simulations tend to concentrate on balls: throwing them, kicking them or just shuffling the things around. One of the earliest standards was set by Lucasfilm's Ballblazer, **an 8-bit one-on-one football-style classic, which is, at last, coming to 16-bit (see News). As in Projectyle, competitors jostling for possession always automatically face in the direction of the ball. Among its descendants are Cyberball, simply American Football played by robots, and** Fireball, **a bizarre arena sport from MicroProse. Players move around the area in a protective glass dome which marks the limit of visibility. There are proportionately spaced goals but the aim isn't to score: it's to knock out a huge fire-spitting salamander using the eponymous balls. Air hockey has its descendant in Shufflepuck, exclusively played in an intergalactic diner commonly known as Shufflepuck Cafe. The straightforward gameplay is enhanced by excellent presentation – you actually get to see the expression of your opponents as they react to your winning streaks. The only thing that's missing is a link for a two-player game. Psyclapse's** Ballistix, **a kind of futuristic** Crossfire, **on the other hand, is something that you can play with a friend. You hurl ball-bearings at the projectyle thus forcing it into your opponent's goal. It's a passable simulation but not half as much fun as actually hurling silver balls at your brother's arms and legs.**

than optimistic. Like most future visions they are firmly rooted in the present – sport as it is today, warts and all, with a special mention for the warts.

Technology is the commonest factor. Today we have leather balls, grass pitches and tracksuits. Tomorrow we will throw around metal projectyles (**Speedball**) using jet disks (**Projectyle**), jet packs (**Harlem Heroes**) or motor bikes (**Rollerball**) and protecting our bodies with spiked gloves and layers of protective armour (Speedball). Pitches will be constructed from bizarre substances like jelly and osmium (Projectyle) or shiny metal with suction shoots (Speedball).

Technical wizardry means that motor racing will take on a whole new dimension. Jet-boards (**Wipe Out**), and light bikes (**Tron 5000**) will be flexible enough to turn 90 degree angles in a matter of seconds. Races won't just go round and round a track, they will involve elaborate twisting and turning to cut the opposition off (**Tracers**). As for the venue – forget Brands Hatch and Silverstone. It's just as likely to be Mars or, as in **Purple Saturn Day**, dodging markers around Saturn's rings.

By the 23rd century contests will reflect a truly intergalactic flavour. Wipe Out and **Shufflepuck Cafe** are played against a whole host of alien competitors, and on Purple Saturn Day participants from eight different species, including humanoid, congregate for the Saturn Games.

Contact with so many new influences, combined with interplanetary travel is bound to throw up various new and hybrid sports. The Saturn games involve such unusual pursuits as mastering mental waves, mastering energy and the Time Jump. Projectyle is essentially an amalgam of football, skateboarding and air hockey.

Today's sportsmen are pushed to the limits of their physical capacity. Some place so much pressure on their body that they actually alter its physical make-up: Tour de France cyclists and marathon runners generally have enlarged hearts. Injuries are a constant threat – anything from a torn Achilles heel to a tennis elbow can mean weeks, often months off the field. Atari Games' **Cyberball** (conversions courtesy of Domark) suggests the obvious solution: play with robots instead. They don't bleed, they don't have off days, and they never demand a fee.

As a society we are becoming more violent, a trend that most fictional future sports revel in. Nothing, apparently, will satisfy our descendants quite so much as the sight of blood. In **Thunderstrike**, for example, the viewing figures go down if you don't perform a sufficiently spectacular series of bombings quickly enough. And the more blood and gore you see, the less of a thrill you get out of a piece of lacerated flesh. The next step up from an injured competitor is a sportsman that's dead. The drivers of **Death Race 2000** score bonus points for mowing down pedestrians. **The Running Man** game show is so exciting because all of the contestants win a booby prize far more disappointing than a plastic Dusty Bin – death.

A recurring theme is sport as a political metaphor with a corrupt politician or government scenario. It's not without real-life precedent. In 1936 it was Hitler who wanted the Olympics to prove the superiority of the Arian race. In 1980 it was the Americans who boycotted Moscow's Olympic Games. In Rollerball, the culprits are the industrial tycoons – the new ruling class.

As usual the TV looms large. By 1994 soccer may be played in 20-minute quarters to accommodate US advertisers hoping to make the most of the next World Cup. In episode 53 of **Star Trek**, the Enterprise discovers a planet on which Roman-style gladiatorial contests are transmitted planet-wide by satellite TV. It's so popular they were able to dispense with a live crowds: all shrieks and screams are canned. In the world of The Running Man, Big Brother TV screens assault the minds of the population everywhere – the perfect medium for massive mind control. It's on the TV so it's got to be right.

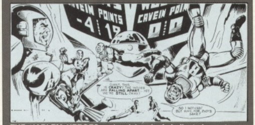
Essentially what so many future sport sagas have in common is an expression of America's most deep-rooted fear: communism. Even when it's a team game, sport glorifies the achievements of the individual. By pitting their wholesome all-American boys against the system and letting them win they give a potent affirmation of the American dream: one man really can change the world.

It's not surprising then that the theme that emerges from all these future worlds is one of the oldest sporting maxims in the book – the best man always wins. Society may be disintegrating and falling apart, violence may be on the increase and the state may be utterly corrupt but try as you might you can't keep a good man down. Against all the odds, Caan survives, the winner of the Death Race turns society away from violence and Arnie alerts the people to the truth. Who cares if they had to kill a few guys on the way?

So we're left with some hope. Bad sportsmanship might have cheated Gazza out of England's last World Cup match but whatever advances future technology might bring, there's still some mileage in the principles that sport has always sought to uphold: loyalty, teamwork and fair play.

SPORTS STRIPS

COMIC BOOK sports stars are few and far between. Amongst the wealth of Supermen and Wonderboys, only a couple of truly sporty strips stand out.


CAVEIN POINTS
-4 19
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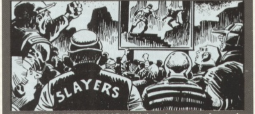
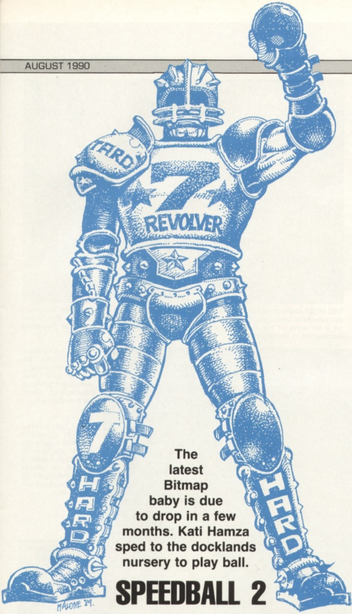
GIANT, THIS IS CRAZY! THE WOLVES ARE FALLING APART... YET WE'RE STILL OKAY!
SO I NOTICED! BUT WHY, FOR ZIOTS SAKE?

THE HARLEM HEROES, a loyal band of dedicated sportsmen featured in 2000AD in 1977, owed plenty to that other famous Harlem team, the Globetrotters. Dressed like basketball players with jetpacks and helmets they participated in Aeroball, **a cross between netball, basketball and volleyball played high above the heads of their audience. Hefty balls were punched through the air with fists, shields and any other body part – the goal was a four-way tube. When they won the World Aeroball Championships, three of the Heroes went on to star in** Inferno. **In a glowing firebowl, competitors on bikes and jetpacks fought to score cave-ins by hurling a metal ball into a cave defended by a cave-man. In the midst of the violence, the noise and the infernal heat, players were occasionally driven crazy. The clinical description:** Infernomania**.**



IN THE MEAN ARENA (2000AD 1982) the price you pay for pay for defeat is death. Heavily armoured fighters battle for possession of the ball using the latest in weapon technology. Their exploits are transmitted, Running Man style, to crowds of fans watching massive TV screens in the streets.



The latest Bitmap baby is due to drop in a few months. Kati Hamza sped to the docklands nursery to play ball.

SPEEDBALL 2

REAL TENNIS and **Speedball** have a more in common than you might think. The prototype version of the five-a-side ball-game wasn't just inspired by indoor football and basketball, it also featured a long ramp going up the side of the pitch in the style of Real Tennis.

The hotly awaited sequel, designed by Bros but programmed by adoptee Rob Trevellyan, is essentially the same as the first Speedball. The objective's identical (get the ball in the goal) and so are the available moves – with just one exception: you get to move the 'keeper off his line and instead of just deflecting he can throw and catch balls, too. In Speedball, whoever played up the pitch had a slight advantage: in **Speedball 2** the players change ends.

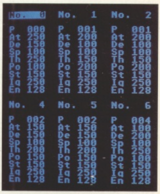
In addition to Knockout competitions, there's an expanded league with between 20 and 30 teams plus cup and practice matches. Exhibition matches don't just give you the chance to earn some money – it's an easy way to play a one-off game.

Instead of five there are nine different players per team, and the pitch, which now scrolls in eight directions, is around 100% larger. And it's on the pitch that some of the more major innovations appear. At the moment it's all still pretty much in the discussion stages because the main objective so far has been to perfect the intelligence and get everything running as fast as possible. Once this is complete the pitch will be designed to fit in.

Both Amiga and ST pitches will definitely feature 25 yard markers, and six, as opposed to the original two, warp chutes set into the walls. The direction in which you throw the ball into one determines exactly where on the pitch it emerges: a skilled player can manoeuvre the ball up the screen in seconds.

This time around, Bros has adapted a lot of the ideas from pinball. Throw your ball off the lethal bounce and you get additional acceleration, deceleration or an electric charge. Chuck it into your double playfield and you get a bonus next time you score – that's if the other team doesn't cancel it out by hitting its own double playfield first. It's all designed to give you more scope for closing the gap if, say, you are four goals and hundreds of points down.

Other features currently under review include mushroom bumpers, a multi-directional warp box (you pick the direction) and a series of targets to light up for bonus points. Brother Eric has doubts about the viability of a **Kick Off**-style radar option. "The gameplay may be just too fast to support it."



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No.   0    No.   1    No.   2

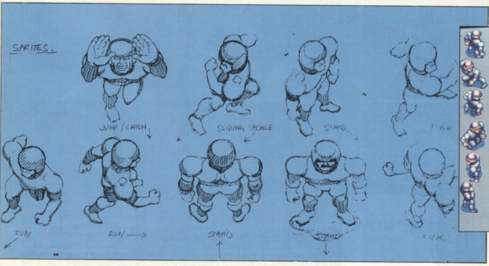
P   000    P   001    P   001
At  250    At  200    At  200
De  150    De  100    De  100
Sp  100    Sp  100    Sp  100
Th  250    Th  150    Th  150
Po  100    Po  200    Po  200
St  150    St  150    St  150
Iq  250    Iq  250    Iq  250
En  128    En  128    En  128
No.   4    No.   5    No.   6

P   002    P   002    P   004
At  150    At  150    At  100
De  150    De  150    De  200
Sp  100    Sp  100    Sp  100
Th  200    Th  200    Th  250
Po  150    Po  150    Po  100
St  150    St  150    St  150
Iq  250    Iq  250    Iq  250
En  128    En  128    En  128
```

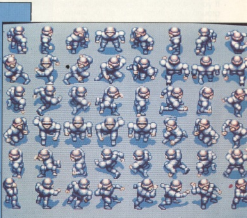
IT MAY look like a set of stockmarket figures but this collection of meaningless numbers is actually values used to test out player attributes. Speed and throwing ability are increased as the gameplay progresses. Beginners can only throw one quarter length of the pitch. Seasoned Speedballers can stretch to a three quarter length. Towards the end of a match your stamina wears down and all other values are reduced accordingly. Bros is considering expanding its international squad of male and female players to cover androids with unlimited stamina. They never get tired, but they lower the morale of the rest of the team. For humans, invincibility is always depressing.

What the boys don't want to do is go overboard. Bros is very aware that it runs the risk of spoiling the gameplay by throwing in too many extras. "We were going to have ramps and roller skates and skateboards but it would have all been too confusing." There may still be weapons but so far nobody's come up with a good way of implementing them. An alternative to machine guns and lasers (which you'd have to drop the ball to use) might be a spiked glove icon appearing on the pitch. It would boost your attack rating until the third successful tackle against you knocked it back on the pitch again.

In Speedball you paid your money and



SPRITE animation is worked out by Dan Malone, graphics expert and adopted Bitmap Brother, on paper first...



AND THEN transformed into computerised form. In this case the frames are for running, sliding tackles and throwing.

whatever power-ups you bought affected the whole of your team. In Speedball 2 each individual player has his or her own attributes which are defined in terms of specific values for attack, IQ, aggression and so on.

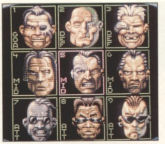
When players clash in a tackle, who wins the ball is determined by a mathematical evaluation of these individual characteristics. The two attack ratings are compared and the chances of the tackle being won are calculated via a "complex mathematical formula." This magic equation takes into account such factors as the direction in which the player is facing (you are more vulnerable looking away or landing from a jump) and accounts for chance by throwing in a random number.

Unlike Speedball, in which the small pitch size encouraged you to chase the ball around, Speedball 2 is much more of a passing game with definite strategies. At the moment all teams play in a 3-3-2-1 formation but there's a chance, depending on whether the ST's scroll can keep up, that there will be a couple more choices. Either way, you have to penetrate your opponent's goal zone plenty if you really want to win.

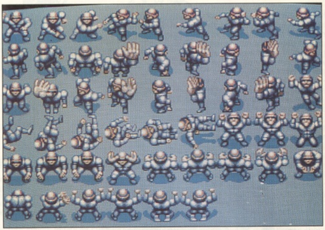
Overall character intelligence has had to be raised to cope with all this ultra-complex strategy. In Speedball, the players' main objective was to head for goal. Now whether they go for the ball, a tackle or a space is determined by analysis of the area around them: the higher the IQ rating the bigger the area assessed. Ultra-intelligent players can predict team positions and ball movement well in advance. They are also pre-programmed with a variety of different set plays so they know when to move into good scoring and passing positions.

To spice up the action there's the usual selection of on-pitch bonuses. Bros has kept all its favourites from Speedball (freeze team, reverse joystick, boost or drain statistics and ball grabs) plus a few extras: automatic warps into attack areas, closing goal doors, and invincibility. Stupid players get a boost from mental tokens and zaps tackle even the toughest players on the spot. Shoulder pads and armour tokens afford extra protection and pairs of magic trainers give you dancing feet. One energy boosting pick-up gives your team superhuman ability for a short time: the action suddenly speeds up from a manageable four pixels to a super-fast six. If you really pound a competitor into the ground he's stretchered off by medic droids. Time-outs allow you to pick substitutes.

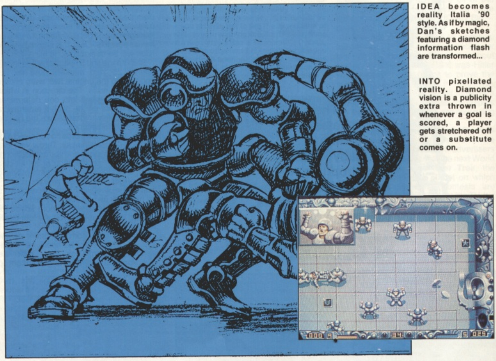
As for the likelihood of Speedball ever becoming a real-life future sport, Eric laughs it off: "It's too tough." But he does have one proviso: "The strange thing is, now that we've got one behind us, it's almost like it really does exist."



IT'S IN THE manager's office that all the most important decisions are made. This is where you pick your team, choose substitutes and play the transfer market. Retire here to study player statistics, choose formations, save teams and take your players to the gym. There's a definite logic behind the marketing of players but Bros is wary of making it too complex. "Football management belongs in football management games." Should all that desk-work make you queasy, a default option enables you to skip the whole thing.

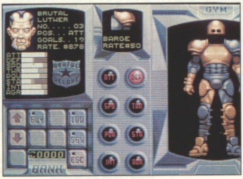


THE MOST obvious visual difference from Speedball is a change in perspective. The bird's eye viewpoint has been tilted through several degrees for a more detailed look. This shows off a lot more of the animation as Speedballers tackle, catch and do the Speedball locomotion to celebrate a goal.

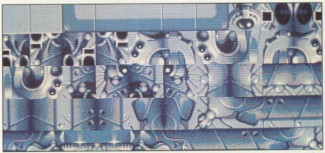


IDEA becomes reality Italia '90 style. As if by magic, Dan's sketches featuring a diamond information flash are transformed...

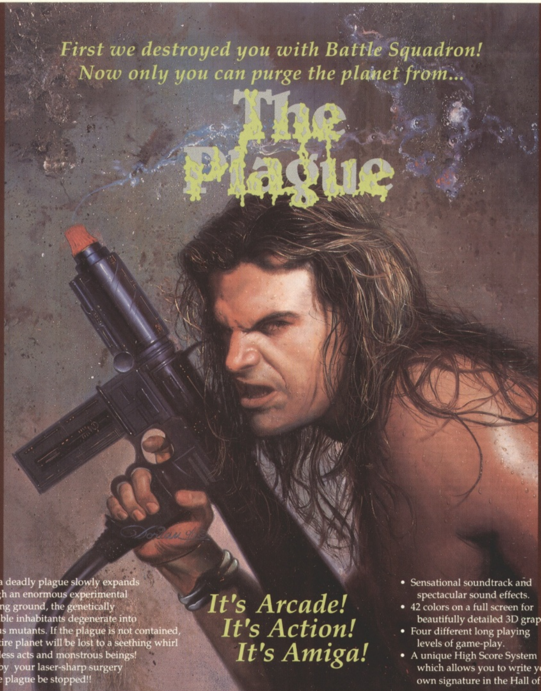
INTO pixellated reality. Diamond vision is a publicity extra thrown in whenever a goal is scored, a player gets stretchered off or a substitute comes on.



THE GYM is the place to go for armour, helmets and other handy power-ups. It's also a pleasant haven for injured players: with a bit of medical aid they usually manage to recuperate.



BACKGROUND graphic blocks as put together by Dan in DPaint III. There's no guarantee that any of these features will appear in the finished product: the mushroom bumper in particular is still very much an experiment.



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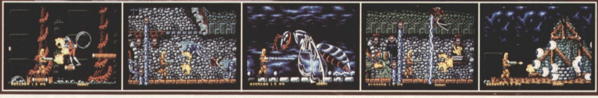

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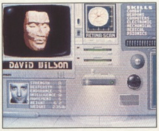
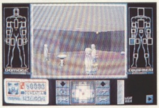
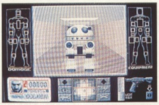
> **"Corporation easily hold its own in the playability stakes – its tense, absorbing atmosphere surpassing that of all other 'adventures' of this ilk."**



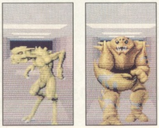
BEFORE you even begin to explore you have to pick a character. There are six to choose from (two men, two women and two robots), each with their own skills, strengths and weaknesses. Equipment selection is also handled here. A gun should be at the top of your list, along with some basic survival items like a gasmask, compass, medical kit and backpack computer. Anything else depends on your character (robots, for example, don't need special goggles to see in the dark) and personal taste.



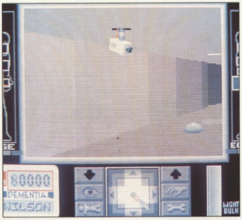
ALL TOOLED up and ready to roll... Having automatically made it to the roof of UCC's headquarters, you take the lift down to the top floor and the mission is underway. The UCC building comprises 16 levels (including a warehouse, car park and laboratory areas), all of which must be thoroughly explored if you are to get this embryo out alive. Movement is simple enough – you can turn, walk, run, jump and crawl in virtually any direction with the aid of a flexible control pad. But before you go anywhere, it's best just to have a good long look around...



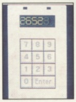
THREE types of guard are on constant patrol. The humans are the easiest to deal with – they don't like working nights and so don't pay much attention to the job, even when they do see you. Droids are a different matter entirely. Some are basic cleaners and maintenance drones, repairing any damage and not looking for a fight – unless you start one. The battle droids, however, are programmed to kill any unauthorized bodies. And with their metal fists, machine guns and body-mounted rocket launchers, they are understandably best avoided. As for the third guard...



GENETICALLY-ENGINEERED mutants UCC produces are also put to good use within the building. There are two distinct types, the most deadly being the skeletal lizard-being (left). The lobster-like creature with the nippy claws was designed more for underwater battle.



THE UCC BUILDING is more heavily defended than Fort Knox. Rotating ceiling-mounted video cameras and infra-red laser beams set into the floor threaten to catch you out at every turn. Should you stumble into the watchful eye of either, the alarms go wild and the security forces come down heavy. To make matters worse, poison gas is pumped throughout the complex. When you hear that hiss, either put on your gas mask or get moving. And fast!



MOST DOORS are locked – particularly on the lower levels. A simple numeric keypad is all that stands between you and beyond, and cracking the four-figure code is a simple but time-consuming affair. The computer confirms any correct digits entered, and once you get all four you only have to select them in the correct order. An electronic lockpick (selectable at the start) is a faster method. It randomly selects numbers at high speed until it cracks the combination.

Corporation

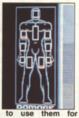
A crazy company threatens the future of the civilised world in Core's adventurous debut. Gary Whitta turns trouble-shooter.

TROUBLE is brewing somewhere in the 21st Century. The Universal Cybernetics Corporation (or UCC for short) has for years made life easier with the greatest labour-saving innovation ever – the Cyborg. Built using man as a model, these CYBernetic ORGanisms are cheap, friendly and don't complain when they have to work on Saturdays. And there's never once been a problem.

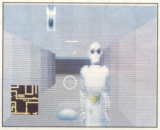
Until now.

There are nasty rumours going around that UCC is up to no good. The vast company has always upheld a squeaky clean image, but now word's got out that the company is dabbling in genetic research and producing robots for military purposes – forbidden under international law. Unfortunately evidence has been hard to come by, and it's been impossible to prove that the corporation is corrupt.

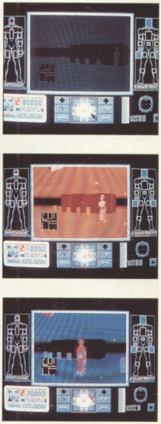
Which is where you come in. The Government is not happy about UCC's reputed wrong-doings, and has commissioned the investigation agency ZODIAC to find out the truth. As a specially-trained infiltration operative of that agency, your job is to infiltrate UCC's skyscraper headquarters and collect the necessary evidence: a mutant embryo. Succeed and the company is ruined for good. Fail and man's faithful companion could turn into his deadliest enemy.



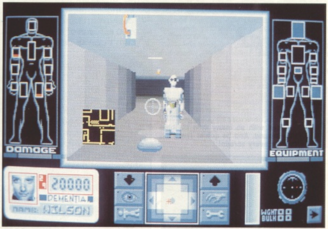
DAMAGE inflicted during combat is shown to the left of the main screen. It's not so much how badly you are hurt, but the whereabouts of the problem. You could probably manage to soldier on with serious damage to the arms (although you'd not be able to use them for manipulating objects), and to a lesser extent the legs. But if you are hit badly in the head or chest, it's lights out. Pills and potions (or circuit boards for robots) are available to repair the damage, along with cybernetic limbs and exoskeletons which do the job more effectively.



TWO PIECES of equipment are vital: the Backpack computer and your Smart Card. The computer provides essential information, including an inset map, while the Smart Card allows you to use lifts. Your security clearance upgrades as you progress, allowing access to other parts of the complex.



TAMPER with power generators and fuse boxes and you shut down the power in certain areas. With the security system blinded and the lights out it means that human and mutant guards can't see you (top). Problem is, you can't see them unless you are an android or are equipped with a special visor. In this case three modes of vision are available. Infra Red (centre) and Image Intensifiers allow limited vision in the dark, but it's the Thermograph (bottom) that's most useful. Sensing heat rather than light, it pinpoints any hot objects (such as cameras and guards) using bright colours.

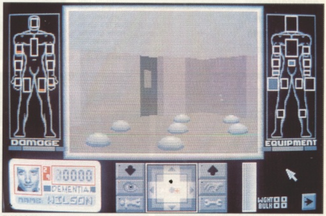


IN COMBAT it's easy enough to aim and fire a weapon, but the amount of damage you inflict depends on the type of gun (there are five in all) and your weapons skill. A low ability means that even if you hit that sucker right between the eyes, he could simply shrug it off. Alternatively, a player with good weapons skill might win a battle with a poorly-aimed shot. If your adversary gets in close, or you are unarmed, you resort to hand-to-hand combat – but your fist is only going to get hurt against a battle-droid's armour.

A As soon as the film-ike opening sequence sets the scene, you know you are in for something a cut above average. Not only does **Corporation** easily hold its own in the playability stakes – its tense, absorbing atmosphere surpassing that of all other 'adventures' of this ilk, such as FTL's **Dungeon Master** and Pandora's **Xenomorph**. The feeling of unease generated by the realistic 3D movement and nail-itingly bothersome adversaries is second to none. And while its size and depth of gameplay mean that there's no chance of you discovering all there is to know without putting in some serious hours, the slick presentation allows you to explore with the minimum of fuss. Corporation's not for the faint-hearted. There's damage control, mapping, combat, object manipulation, security problems, energy and a whole host of other things to worry about. Even the toughest of operatives will have a hard time of it. Get ready to spend many a sleepless night with this one...

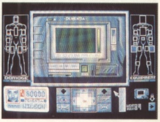
ST Atari Corporation is due to appear at the same time and price as the Amiga, and should differ only slightly in the colour and sound departments.

PC March 1991 is the release date for this version, but it should be well worth the wait. All the major graphics modes are to be supported, along with AdLib sound.



ENCASED IN silver domes, extra equipment is found around the building. It may be free, but there's a limit to how much you can carry. The weight and bulk of each item determines where it can be kept (don't expect to fit a jet pack in your top pocket). Even if you find a place to put everything, chances are that the combined weight will be too much and drain your energy at a much faster rate.

SOME OF the unusual objects are some of the most useful. Take the Scanman – when fed with the correct holograms, this pocket-sized baby provides information on parts of the building not yet visited! Look out too for time bombs (capable of breaching locked doors and even walls), circuit mats (electronic pressure pads that scramble any droids that pass over them) and, most impressive of all, psychic powers, or Psionics. Using the power of the mind, Psionics allow you to heal wounds, destroy guards with a burst of telekinetic power and even float out of your body around the complex – unseen!



OOPS UP
Demonware
And The
Software
Business

AMIGA

PRICE	£24.99
OUT	September
GRAPHICS	69%
SOUND	90%
PLAYABILITY	94%
VALUE	86%

OVERALL
91%

ATARI ST

PRICE	TBA
OUT	October

IBM PC AND COMPATIBLES

PRICE	TBA
OUT	October

Oops Up

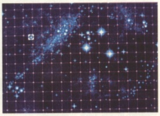
Demonware's bubbly arcade-style antics have got Brian Nesbitt going Oops Up side his head with glee.

LIFE in the Space Force isn't all it's cracked up to be. Join up and meet the stars they said. Seek out new life and new civilisations they said. Some hope. Here you are, light-years from home with only a crummy little Space Hopper for company. You need a decent ship – and fast. Unfortunately, if you want it, you have to build it yourself. With barely enough fuel to hop from one adjacent planet to another, you set out to find 50 pieces of a new interstellar space craft, with low profile alloys, leather seats and all the trimmings. There's a piece of craft to be found on each planet in this universe. Problem is, the planets all share the same unusual, aggressive alien lifeform – big bouncing bubbles. Only their destruction can free the spaceship parts and ensure your journey home. And with 50 screens of sheer balloonacy to get through, this ain't gonna be no picnic...

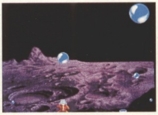
A What a pleasant surprise this turned out to be! Demonware's previous releases were, to put it politely, lacking. And yet with Oops Up the company has a product which packs so much playability that it's fit to burst. Though simplistic in every aspect, Oops Up is one of the most compulsive pieces of computer entertainment you are ever likely to encounter. The quality of the graphics never rises above functional, but then there's no need. Sound on the other hand is impressive, with suitable spot effects including boings, pops, bangs and whoops and a sparkling rendition of the Oops Up single funking away in the background to keep you company. Oops Up's not easy, but it's certainly not overly difficult. A cool head and total concentration are essential. Fast reflexes only need come to the fore if the player is overly ambitious and lets loose too many bubbles. This means that a surprisingly high level of tension is generated – if you relax for even one second during play it more often than not spells dee eye ess ay ess tee ee ar. Just when you think it's all over with only one little bubble to burst, you get hit and have to start again. Sure, it looks about as entertaining as something not very entertaining. But once played, forever engaged.

ST There's no reason why this one should look or feel any different to what's seen and described here. A special STE version with stereo sound is also being produced.

PC Details are a little vague at present, though compatibility with EGA, VGA, Roland and AdLib are almost certain. One thing's for sure: the compulsive gameplay won't change a bit.



SELECT a planet from the star map and the mission can begin. You can only travel so far though, as your fuel capacity limits your interplanetary jumps. At least you can choose your route and decide, within reason, which screens you wish to tackle first. But don't forget to collect the collect the extra fuel found on each planet – otherwise you won't be able to leave and that means playing that particular screen again.



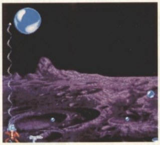
HERE YOU are on the first level. It seems simple enough. Two big bubbles (balls, balloons – call them what you will) bounce around the screen and the only directions available to you are left and right. With only a single weapon at hand, you avoid and shoot the round rascals. Unfortunately, when shot the big balls split into two, and each smaller ball bounces around, too. The balls split twice more into tiny balls, a la that arcade classic Asteroids. Worse still, as the bubbles get smaller, they bounce a lot lower, until the highest the smallest bubble bounces is just above your head. Understandably it's not wise to go wild, otherwise the going gets very tough indeed with so many little bubbles bouncing around. And be quick! There's a time limit for every screen!

SAY WHAT?

HERE'S a handy little tip. When you screw up playing Oops Up don't shout 'Balls!' Do as the Demonware boys do...shout 'Oops Up!' Strange chaps...

"Oops Up is one of the most compulsive pieces of computer entertainment you are ever likely to encounter."

OCCASIONALLY burst bubbles release a piece of equipment, usually a weapon. You start with a simple harpoon of sorts – a spiral string with a point on the end which disappears when it hits the top or when a bubble runs into it. Collect another weapon before it disappears though, and the once you just had is replaced. There are three weapons available: two alternative harpoons (one is capable of unleashing two 'strings', while the other is a slower suction harpoon which temporarily sticks to ceiling) and a shotgun. The shotgun can fire up to three pairs of bullets, but it means greater precision is required – the stringy weapons can be unleashed to one side of the player, ready for when a bubble bounces into it.

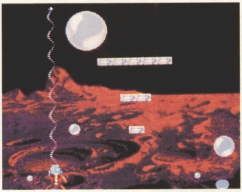


WHY OOPS UP?

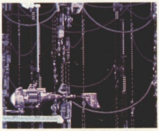
OOPS UP is named after the Snap single. Snap, who previously enjoyed Number One success with **The Power** (which everyone got) is currently at Number Five in the charts with a contemporary rendition of the Gap Band's original chart success.

"Demonware shares the same offices as Logic Records in Frankfurt," explains Mungo Leir, Product Manager for The Software Business, Demonware's representatives outside of Germany. "All the musicians in Logic records use Amigas and MIDI version of **TFMX** for all their music." With the relationship formed, the right to use a rendition of the Snap single in the game was granted with ease.

TFMX is a music package with a difference. It came about when Chris Hülsbech (who also produces all of Rainbow Arts' musical masterpieces) got together with a Demonware programmer. The ideal was to produce a utility to allow Chris to program his music directly, without having to first use something like **Music X** (which allows you to compile the notes but not the source code required by the game program in question). The Final Musicsystem eXtended – TFMX for short – (available from Demonware, via The Software Business, priced at $49.99 on Amiga only) allows you to do both.



THANKFULLY, there are never any more than two big balls to contend with. However things soon hot up with the appearance of platform arrangements from the second level onwards. The bubbles bounce off the platforms, and with lots of bubbles on screen the action gets frenetic. Further into the game, ladders are introduced, allowing you to negotiate the platform arrangements. Some configurations are quite useful at first, but soon become one big pain in the neck when the balls really start rolling. If it all proves too much you can always play with a friend, though this only seems to bring out the worst side in both of you as you try to deflect bubbles in each other's general direction.



WITH all the bubbles removed from the scene, the planet is cleared and a piece of ship is added.

One two three.

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PROPHECY 1 THE VIKING CHILD
Electronic Zoo

ATARI ST	
PRICE	£24.99
OUT	Now
GRAPHICS	82%
SOUND	83%
PLAYABILITY	80%
VALUE	74%

OVERALL
80%

AMIGA	
PRICE	£24.99
OUT	Now

IBM PC AND COMPATIBLES
N/A

> **"The 16 varied levels should ensure an absorbing long-term challenge, and anyone prepared to persevere will find there are plenty of rewards to reap."**

Prophecy 1

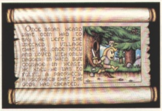
The Viking Child

Here's an arcade adventure that puts you up against one of Viking legend's most evil gods. Sarah Preist does the Loki-motion.

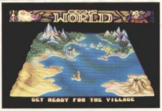
IF THERE'S one thing the Vikings really knew how to do, it was inventing gods. Not being satisfied with just the one, they created a whole family, complete with a 'father', namely Odin, and a home in the form of Valhalla.

Peace reigned in Valhalla for many years. Until Odin had a son called Loki. Loki was not the most pleasant of gods – in fact he was evil personified. So evil in fact that he took to kidnapping to get his kicks. One day while Brian, a young Viking Child, was away collecting herbs, his friends and family were spirited away by Loki and locked in an astral plane. Understandably miffed, Brian grabbed his dagger and set out across the mythological Viking world to take on Loki and get them back...

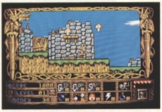
Brian's quest to free his chums involves a fight through 16 perilous lands, taking on the many minions of Loki before finally confronting the man himself. Success means right will prevail and Loki will be destroyed forever. Failure isn't worth contemplating...


ONCE BRIAN HEARD WHAT ODIN HAD TO SAY HE LEFT THE WRECKED VILLAGE THAT HE ONCE KNEW AND LOVED WITH ONLY DAGGER IN HAND BUT COURAGE IN HEART. HE KNEW HE WAS TO FULFIL A PROPHECY. A PROPHECY THAT THE GODS HAD CREATED.

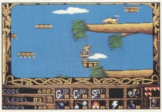
AN ILLUSTRATED scroll appears before play to tell Brian's tale and relate the mission he's about to undertake – all to the sound of a jolly tune. From here on in it's action all the way...



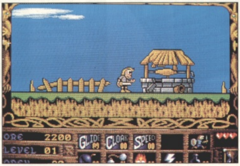
A MAP of Brian's world pinpoints his current location and level. Amongst the terrains Brian encounters are a castle, a forest, a desert, and an underwater kingdom.



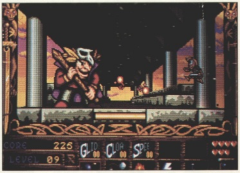
AT FIRST Brian only has a dagger for company. This simplistic weapon comes in handy for keeping adversaries at bay, such as fish, snakes and birds. It takes three or four stabs to destroy most of the creatures, most of which leave a golden coin that's best collected for use in the shop.



RUNNING and jumping is the order of the day, as it's virtually impossible to get through a level without making use of its many platforms. The trouble is, most of them are none too helpful – some move around unexpectedly, and others drop away from under Brian's feet! Timing is of the essence. Fortunately it's possible to learn the movement patterns of the platforms with a little trial and error.



THERE'S more than one way around a level. Take this well for example. What looks like just another piece of scenery is actually the entrance to even more danger.



AT THE END of every level there's a Guardian to destroy. Extra weapons come in handy here, as repeated shots are needed to see off the big beasts. When the Guardian finally snuffs it, Brian is rewarded with a shower of gems and cash – and also a key to open the doorway to the next level.

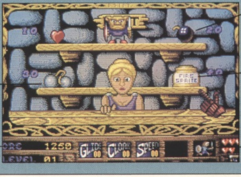
ST Run 'n' jump games of this ilk are two-a-penny, but **Prophecy** is better than most. It's certainly one of the most original, with the Viking theme helping to generate a healthy atmosphere. The 'cute', wide-eyed characters (especially the flaxen-Haired Brian) are pleasing to the eye, and don't look out of place against the colourful and varied backdrops. Sound, too, has been put to good use, with a unique theme tune for each level. There's certainly plenty of fun to be had, but the going does get a little too tough too quickly on some of the later levels – simultaneously dealing with the adversaries and negotiating the moving platforms can become too much of a handful at times. Still, the 16 varied levels should ensure an absorbing long-term challenge, and anyone prepared to persevere will find there are plenty of rewards to reap.

A Everything about this incarnation is almost identical to the ST version reviewed. Understandably, the above comments also apply here.

PC Vivacious MS-DOS Vikings are out of luck. There are no plans for a PC version.

SHOP TALK

WITH SUFFICIENT cash in his wallet, Brian can pop into a shop and purchase some special equipment, including extra speed, a Cloak of temporary invisibility, and Winged Boots for extra spring.



THE BOLAS are slightly more costly, but the extra cash funds a deadly long-range weapon.

STUN temporarily freezes everything on screen, providing a much needed moment to get out of any sticky situations.

BOMBS are the cheapest items, acting much like a land-mine when dropped. Fortunately they don't respond to Brian's touch.

FIRE SPRITES behave like the Bolas, but are considerably more powerful. And more costly with it.

POTIONS are used to destroy everything hostile on screen in one shot. Unfortunately their effect is limited against the Guardians.

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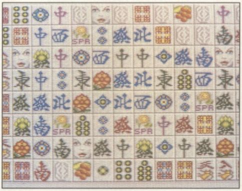
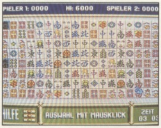
Turn It

When it comes to matters dexterous, Kati Hamza is usually a Buddha fingers. Thanks to Kingsoft, the worm has turned.

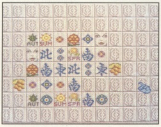
DEDICATED to those people who wish they had a brain the size of a planet but spend all their lives playing with a computer instead, Kingsoft's latest is a puzzler's dream. No frills, no action-packed thrills, just a screen-full of patterned tiles and a time limit. Whether you play solo or as a pair the aim's the same: turn over all the stones before the clock hits zero to become the hero. Get stuck in a rut and that makes you today's **Turn It** mutt.



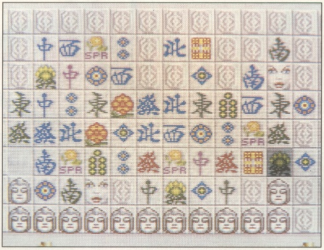
SCREENS come in all shapes and sizes – from huge full-screen bonanzas with bags of time to tiny rectangles in which you can't afford to let an instant go to waste. In this case, the Buddha has decided to complicate matters further by throwing several obstacles into the way. One wrong move and you could be well and truly stuck.



STUCK for a move? A polite request for help prompts the Buddha to point out the most obvious pairs as a sign of his generosity. But there's a limit to every Buddha patience: he only runs to three clues.



RUN OUT of time or get stuck in a position from which it's impossible to remove any more tiles and the Buddha steps in to inform you of your plight. You get three continues to try again.



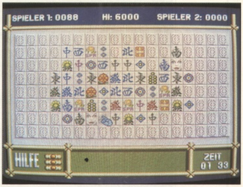
TURN-IT'S rules take a bit of decoding. Under the auspices of the all-seeing Buddha (honorary referee) paired tiles are only removed if they can be connected by a line drawn along the margin of the playfield and/or across a gap in the tiles. Only two changes of direction per line are allowed and even then only at an angle of 90 degrees. It sounds complex in theory. In practice you soon get used to it.

A In its use of Mahjong tiles and pairs, Turn It closely resembles that other famous tile-turning game – Activision's **Shanghai**. But whereas Shanghai relies to some degree on luck, it's possible to complete each level of Turn It without once resorting to chance – if you can bend your brain around the moves, that is. Its vital statistics boast all the essentials of a great puzzle game: 50 varied screens, three difficulty levels and ever more complex tile arrangements. Combined they turn what's basically very repetitive gameplay into a highly addictive puzzler. Its only real flaw is the password system: when you do get one (and more than once every 10 levels would have been handier) it's frustratingly difficult to get it recognised. Functional graphics, minimal sound and cerebral gameplay don't make a great action game, and Turn It won't be to everyone's taste. For fans of puzzles, patience, chess and Shanghai it's definitely worth putting on the menu.

ST Buddha for Buddha there won't be any significant differences between ST and Amiga versions of Turn It, though sensitive puzzlers may be able to detect a few sonic and graphical subtleties.

PC An embryo PC version, currently coming towards the end of its period of gestation should turn up in August featuring identical gameplay in CGA and EGA.

A TWO-PLAYER game is a less sedate affair. Each participant tries to turn over as many pairs as possible in alternating 10-second periods. Bag all the obvious ones first to become the undisputed winner.



FROM TIME to time special blocks appear – some good, some bad. A diamond-embossed block gives extra time, two different faces provide four or six bonus points, while two types of skull subtract four or six points.

TURN IT
Kingsoft And The Software Business

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SOUND	40%
PLAYABILITY	81%
VALUE	79%

OVERALL 78%

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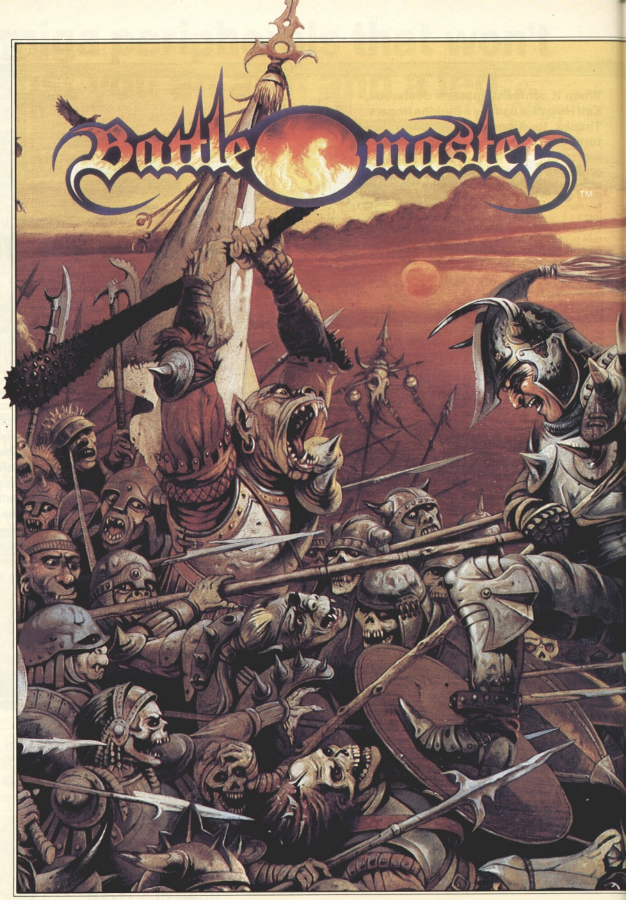
> **"For fans of puzzles, patience, chess and Shanghai it's definitely worth putting on the menu."**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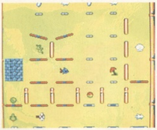
Pop Up

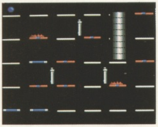
Infogrames whets Kati Hamza's appetite for rubber.

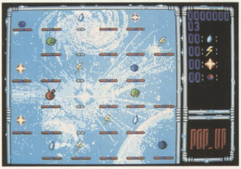
HISTORY is at your feet. Or it would be if you had any. Fate, in its wisdom, has given you the compact little body of a highly energised rubber ball. Regardless of whatever lofty ambitions you might have had, all you can do is bounce. And bounce you must. For some deep, obscure and wholly unfathomable reason, you have been chosen to leap, bound, jump and gambol across five different time zones: from the Big Bang, via Prehistory and the Middle Ages to the 20th Century and into the future.

Time travel is a dark and dangerous thing. Those who catapult themselves along the platforms of the ages, in a desperate bid to collect the icons that ensure their escape, are bound to encounter obstacles, perilous pathways and inter-temporal monsters. Survive them to discover what the future folds. Fail and you and your reserves of boundless energy are sucked down into the never-ending void.

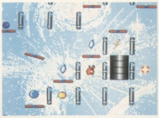
> "A neat, well-designed package which is amusing enough."

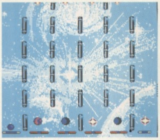

IT'S VITAL to plan your route. If you are caught against a wall without a hammer, rammed up against a door without a key or cut off on a platform with no way of escape you stay there for ever – unless you restart.

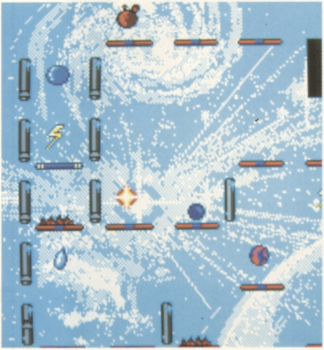

FED UP with playing other people's designs? Then create your own. The construction kit is easy to use and allows you to change, improve and save fires, walls, monsters, and platforms to your heart's content.



A WELL-equipped ball collects pick-ups carefully. Some, usually the round globes, are your passport through time – unless you get them all you can't get out. Others are valuable tools: water droplets extinguish fire and hammers help you bash a path through destructible walls. Without them some levels are impossible to complete.


HIGHLY dangerous creatures inhabit those twilight zones between time and space. One touch is enough. Rubber, brain, bounce and all, you are despatched without fuss to everlasting peace.

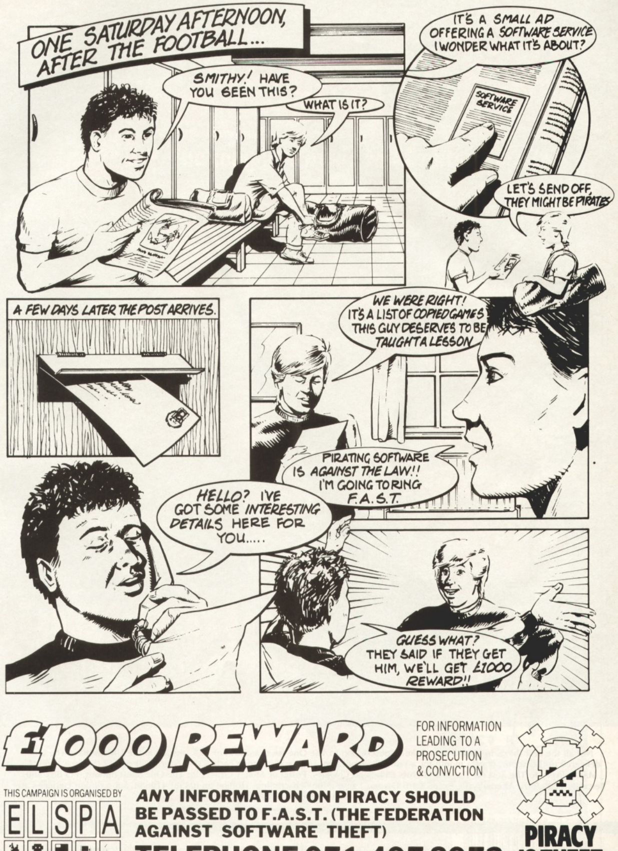

THIS IS what you were waiting for. When you capture all collectable icons, when you make it across perilous cracks and survived drops from dangerous chasms, you are rewarded with a shiny red warp out of this time zone straight into the next.


THOSE who jump where no bouncing ball has ever jumped before are in for a rough journey. Some platforms are firm, it's true, but at least as many again have a tendency to disappear after one, two or three bounces. Other platforms are magnetised or inclined at an angle. If the platform is slanted you have absolutely no control over the direction of your bounce. Land on two adjacent platforms inclined in opposite directions and you bounce from one to the other for eternity – or until you abort.

PC First impressions of **Pop Up** are that it's all pretty simple. You play around with the bouncing ball, pick up a few icons here and there and nip through the warp gate. Easy. It's a doddle until you hit Level Three. At this point, not only do you have to start making a special effort to co-ordinate, you also have to shift your brain up a gear. Some levels need a modicum of brain-work, most take a lot of thinking through. Games of this type are usually synonymous with frustration but Infogrames has done their best to tone it down. Two ball speeds make life easier for beginners and the first few levels are a gently graded introduction to a tricky little ball-game. With the extra bonus of a construction kit and an alternating two-player option it all adds up to a neat, well-designed package which is amusing enough – for a while. In the long term, the primitive graphics (CGA and EGA), insignificant sonics and relatively elementary gameplay won't take it the distance – unless rudimentary ball-games are your thing.

ST Identical, except in terms of enhanced sound. Rubber in the ST's style should mirror the PC experience exactly.

A You can expect exactly the same kind of inter-temporal journey as your PC-owning pals, only with beefier sound.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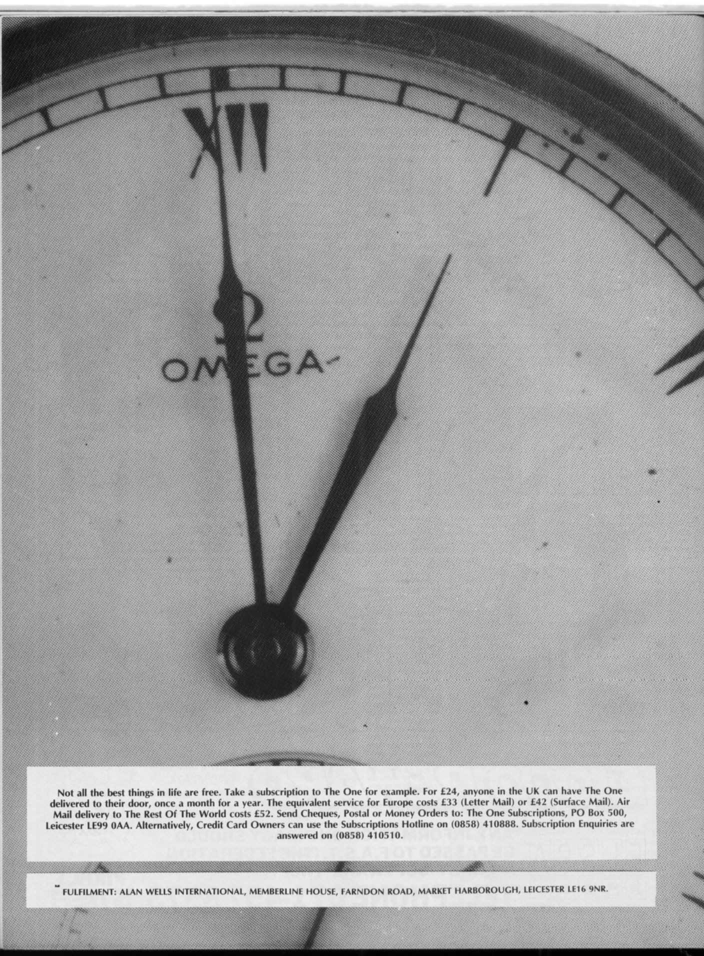

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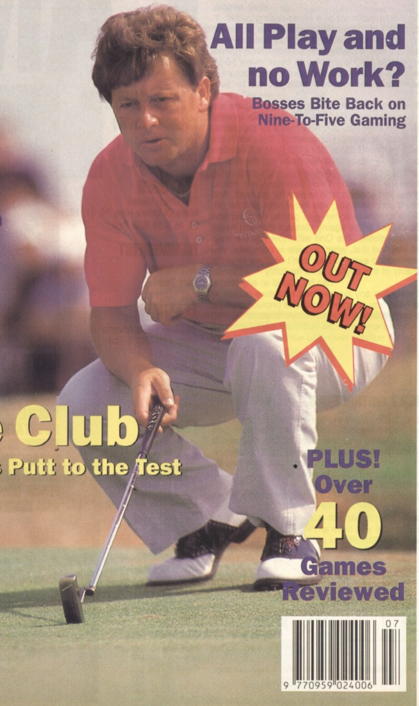

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WHAT'S THIS? A magazine within a magazine? Well, almost.

It's the third installment of a never-ending partwork. A partwork of the most comprehensive gameplay guides yet seen. Everything you need to know about... well, everything to do with 16-bit games really. We can't guarantee to cover every 16-bit game in the whole world ever, but as momentum is gathered over the coming months you can be sure we will try (!).

Some guides 'happen' in one month, others are spread over two, three or even four months depending on their size and how much (of the game) is to be given away. For example, this month the 'solutions' to levels 15 to 30 of US Gold's **E-Motion** are provided – last month we gave you the first 14 levels along with general tips, while in the next issue you get the remaining levels plus the cheat mode. This gives you enough time to play for yourself. And of course if you get stuck, you know help isn't far off. And there's more to come – of games both old and new. So dig out those ageing classics that you never quite completed. The One will show you the way. Should you find that, when a guide is complete, you have something extra to add, don't hesitate to write. The beauty of this system is its flexibility – addenda can be added at any stage.

Also, if you have any suggestions for future guides – or you have any complete solutions (including maps where appropriate) – don't hesitate to send them to us. Anyone who provides sufficient useful material will be suitably rewarded with software of their choice.

ASSEMBLY INSTRUCTIONS

Putting a guide together couldn't be simpler. The E-Motion pages are individuals in their own right (see Figure Two), while only one page of **Crack Down** is single – the maps are fold-outs, so no cut is necessary. Simply fold them so that approximately one centimetre is visible (see Figure Two). So, here we go...

i) Remove the centre section.

ii) Splice the single pages down the middle where shown.

iii) Assemble the parts in numerical order. You may wish to wait until you have all necessary sections of a multi-part guide before you put it together.

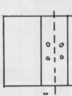


FIGURE ONE: A Single Page.

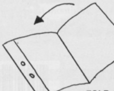


FIGURE TWO: A Fold-Out Map.

THIS MONTH

CRACK DOWN

US Gold
Final Part

FEATURES

The Cheat Modes
Maps Of Levels Nine, 10, 11, 12, 1
14, 15 & 16 With Tips

HAMMERFIST

Activision
Part Two

FEATURES

All Level Two's Adversaries
Level Two Map & Tips

E-MOTION

US Gold
Part Two

FEATURES

General Tips
Screens 15-30

ZANY GOLF

Electronic Arts
Final Part

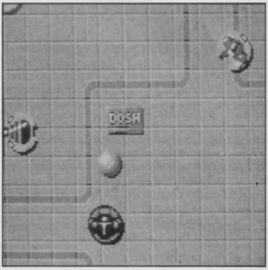
FEATURES

General Tips
Courses Six And Seven With Tips

PROJECTYLE

Electronic Arts
Part One

General Tips



(STILL) COMING SOON

RECENT RELEASES

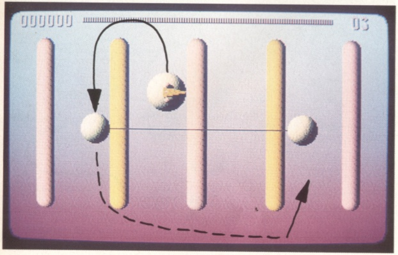
CASTLE MASTER (Domark)
INFESTATION (Psygnosis)
WARHEAD (Motion Picture House)
ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS (Domark)
FLOOD (Electronic Arts)
AND MORE!

BINDERS

Special binders will be on sale through these pages in due course, but for the time-being, pop into your local stationers and buy some of those two-part metal fasteners. We also recommend you purchase a box of sticky ring reinforcements from your local stationers and plop one on each hole (don't forget to punch them out first).

If you don't already own a hole-punch, you can either buy one (inexpensive really) or create your own holes by using a sharp point (eg: a pencil). But make sure a) you put some Plasticene beneath the 'hole zone', and b) you have an adult to help you.

LEVEL 21



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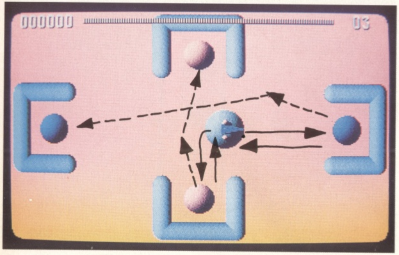

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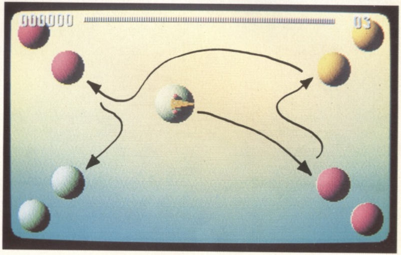

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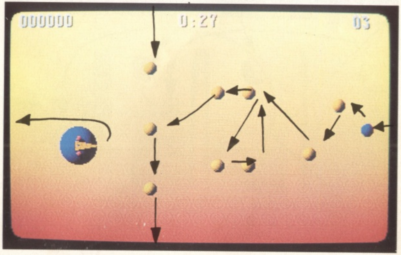
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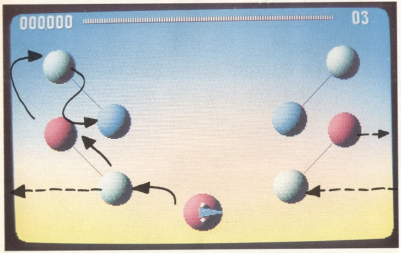

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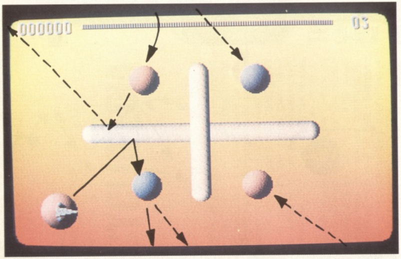

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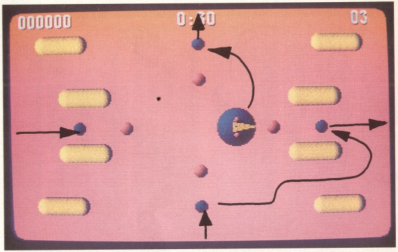
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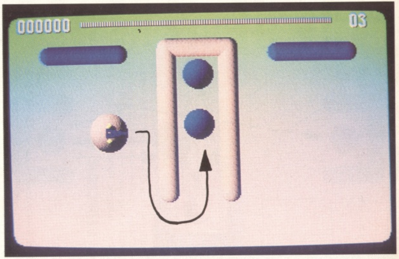

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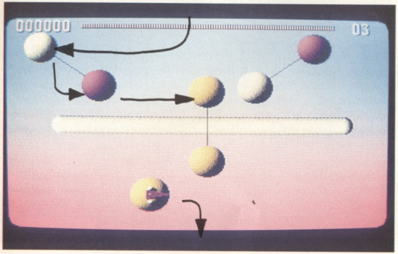

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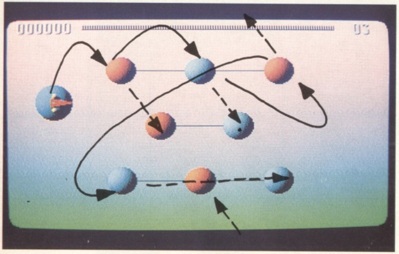

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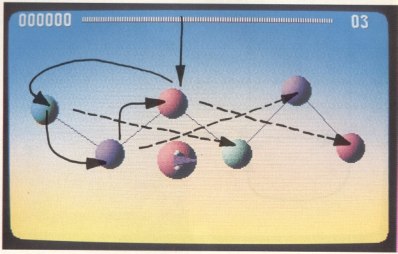

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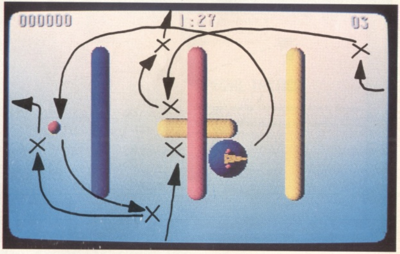
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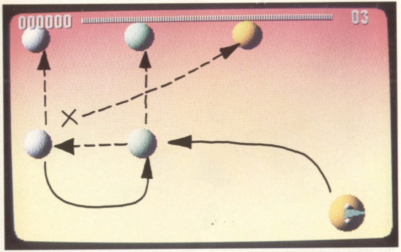

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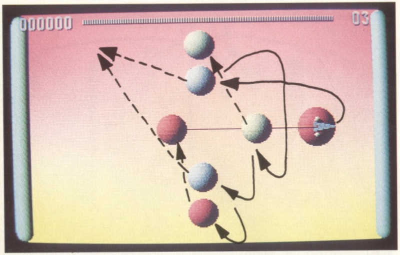

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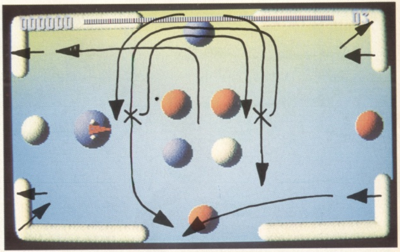

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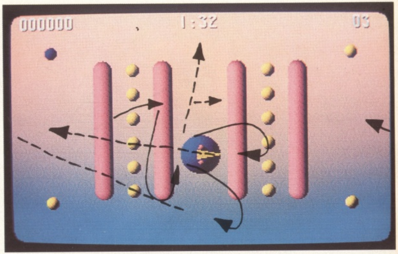
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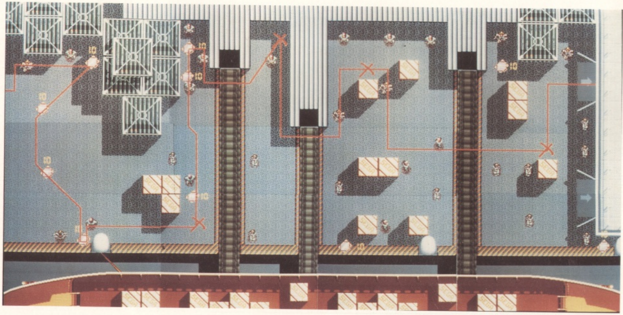


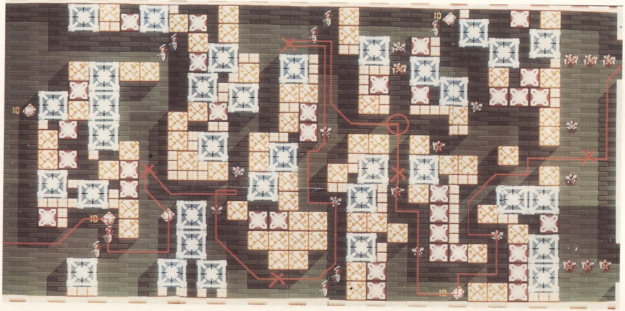
LEVEL NINE

THE DOCKS

Guerilla Troopers
Storm Troopers

SPECIAL TACTICS

- **Use the conveyor belts to quickly move around The Docks.**
- **Do not stray too close to the holes or the water!**



LEVEL 10

THE WAREHOUSE

Security Guard 1
Security Guard 2
Security Guard 3

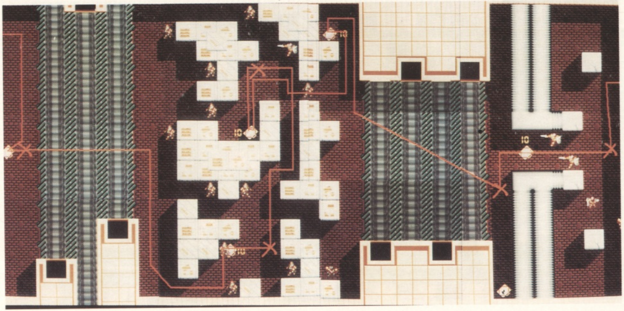
SPECIAL TACTICS

- **Watch out for Teleporting Security Guard 3s!**
- **Use the Smart Bomb at the junction marked with a Red Circle!**

LEVEL 11

THE PACKING ROOM

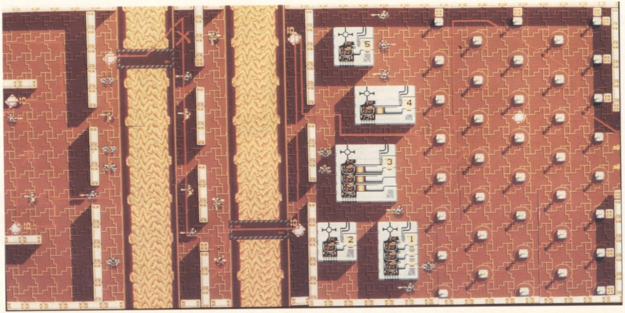
Guerilla Troopers
Urban Troopers 2nd Unit



LEVEL 12

THE GENERATORS

Storm Troopers 2nd Unit
Hi-Throwers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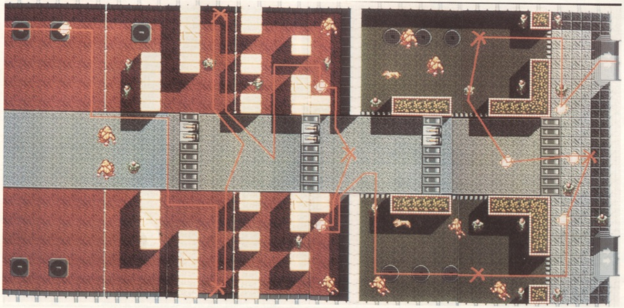
LEVEL 13

THE GARDEN

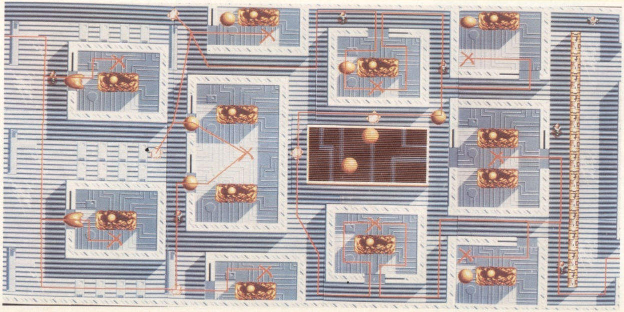
Guerilla Troopers
Mandrills
Barky The Nose Dogs



LEVEL 14

THE CLONING ROOM

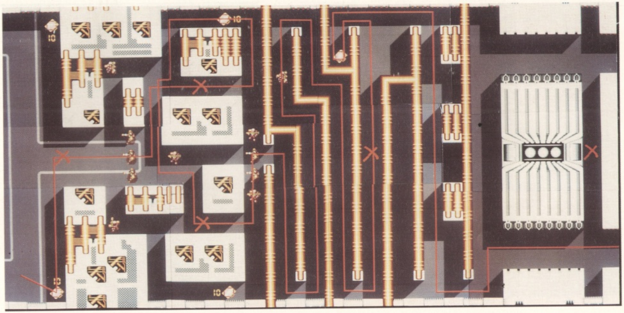
Guerilla Troopers
Bio-Seeds



LEVEL 15

THE TRANSFORMERS

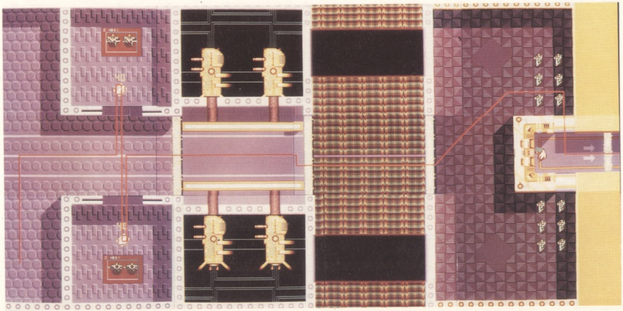
Heavy Artillery Troopers 2nd Unit
Hi-Throwers



LEVEL 16

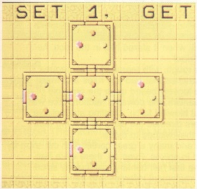
DOCTOR K'S LABORATORY

Storm Troopers 2nd Unit
Doctor K

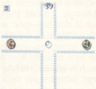


GENERAL TIPS

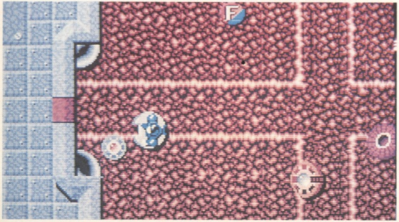
THE BEST general advice, apart from practising against disabled computer opponents, is to bear in mind a list of priorities. These include...



- **DEFENDING** your own goal in the Central Zone.
- **GETTING** the Projectyle into the Defence Zone of the leading team. Alternatively, if you have no chance of reaching first place, go for the second-placed team.
- **THE BEST** position to be in in the Frantic Zone is at the bottom: if you time your boost correctly, you can score just after the Projectyle enters the Zone. Defending your own goal isn't as vital here.
- **TEAMS** improve themselves if they fail to do well: the more goals you lead by, the quicker they reassess skill levels. This won't bother a good human player.

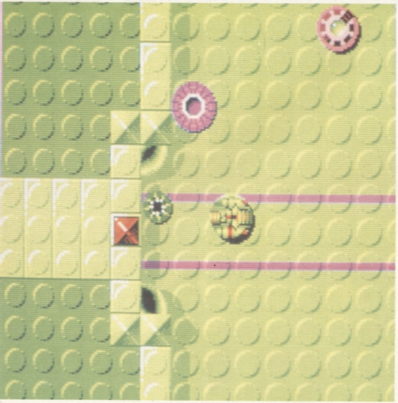


- **USE** the radar if you want to defend your own Central Zone exit at all costs (ie: if you are well in the lead) – the computer opponents won't aim for the Frantic Zone. From the off, it's often better to wait rather than boost, since the computer opponents follow set patterns.
- **AVOID** collecting negative bonuses, particularly the about–face icon.



PROJECTYLE

Electronic Arts



PROJECTYLE is a future sport loosely based on present-day Air Hockey. Each match is played by three teams on a pitch comprising five zones. Each team has a Defence Zone and two Attack Zones – the other two areas are the Central Zone (which has no goalmouths but four exits) and the Frantic Zone (which has three goalmouths, one for each team).

The players are mounted on HoverDisks and aim to gain possession of a Projectyle or 'puck'. Each team has a different pitch to match its strengths, a specific design of Projectyle and a squad of eight players from which any five can be chosen. The team that scores the most goals during the match gains eight points. The team that finishes second scores four points, while the team that finishes last gains nothing.

Projectyle is the creation of Eldritch The Cat, a team of Liverpool-based programmers working for Electronic Arts. Dedicated to "creating original product", they have recently added four new members to their original two-man team. The founding duo are Marc Dawson and Steve Wetherill (who created Projectyle), while the newcomers are Stefan Walker, Mark McCubbin, Dave Collins and Martin Calvert.

HISTORY

TRIBAL (the official title of the future sport simulated in Projectyle) was created in the 21st Century. The exact date is uncertain but rumour has it that around 2018, Uncle M Troid III was stationed at a shuttle outpost on Jupiter's second moon. He chanced upon several wild gangs of labourers from Earth's satellite cities enacting a furious ball game inside a shuttle. Recognising a fast buck when it stared him in the face, he christened the game 'Tribal'.

The early days were rough, with teams of local leagues battling for victory in matches that had few rules and fewer goals. Early hover-disks were loosely based upon the principle of a reversed Hoover mechanism: the powerful suction force was diverted into a powerful blowing force, creating an unstable floating platform. Players directed the disks by shifting their weight in the direction they wished to move.

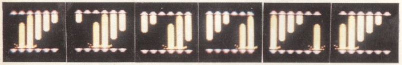
Injuries were severe and many a great career was cut short by a wayward fist covered in spikes. Even so, there were few (recorded) deaths in the first half century, particularly since leagues were quick to implement referees and tracking cameras. As the game developed into the 22nd Century, rules became more stringent, stadia were built, and the game was franchised to TV companies. In effect, most of the cheating was stamped out.

In 2062 the League itself was created by the eight most popular and organised teams – it has stayed that way for the last 50 years, and Tribal is now the sport with the highest viewing figures in the Solar System.

Despite widespread TV coverage, crowds regularly reach 100,000 per game. The fans actually float above the surface of the arena where the pitch is based, resting on HoverChairs at an average cost of 10 Large Wodges per seat. The highest recorded crowd was for an end-of-season grudge match between the Devils, Uzteks and Terminators. All three were tied on points before the game, the winner becoming champion. Almost half a million fans witnessed the Devils win by 9-7-6.

Since 2102, the game has drawn in regular revenues for each team in excess of a billion Large Wodges per year – this sum includes TV sponsorship, equipment licensing, advertising, toys and computer simulations. The formula has remained much the same throughout, with only minor changes to the rules. The most recent innovation was the introduction of on-field bonuses (AD 2096), automatically bolted onto a player's HoverDisc once collected. In essence though, the sport remains what it has always been – a game of five zones, three 'halves' and one Projectyle.

12 CRACK DOWN



THE LASERS
These happen on Level 15. They fire a lot but in a set pattern, and you have to walk through them, which is not safe – unless you know the skill. To do this safely, learn this pattern here so you can walk through the gaps and win.

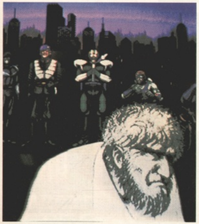
AMIGA

CHEAT ONE

- PRESS THE **'P'** KEY TO PAUSE THE GAME
- PRESS THE RIGHT KEYS TO MAKE THE WORD **'SMURF'**
- PRESS THE **'1'** KEY FOR 999 LIVES
- PRESS THE **'P'** KEY TO CARRY ON PLAYING BUT EASIER!

CHEAT TWO

- PRESS THE **'P'** KEY TO PAUSE THE GAME
- PRESS THE RIGHT KEYS TO MAKE THE WORD **'SMURF'**
- PRESS THE **'2'** KEY FOR 999 UNITS OF AMMUNITION
- PRESS THE **'P'** KEY TO CARRY ON PLAYING BUT EVEN EASIER!



ATARI ST

HERE THEY ARE! Those bad bits that make less skill involved to win and be best. There are two cheats to cheat with, but the means of getting them working is different for the Atari ST and Amiga computers. So, follow the instructions to cheat.

CHEAT ONE

- PRESS THE **'P'** KEY TO PAUSE THE GAME
- PRESS THE RIGHT KEYS TO MAKE THE WORDS **'REVENGE OF THE MENTAL MOONMEN'** (BUT DON'T WORRY ABOUT THE SPACES)
- PRESS THE **'1'** KEY FOR 999 LIVES
- PRESS THE **'P'** KEY TO CARRY ON PLAYING BUT EASIER!

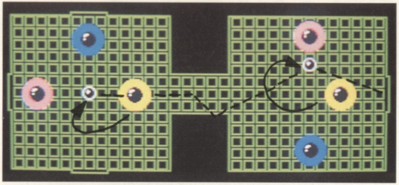
CHEAT TWO

- PRESS THE **'P'** KEY TO PAUSE THE GAME
- PRESS THE RIGHT KEYS TO MAKE THE WORDS **'REVENGE OF THE MENTAL MOONMEN'** (AND THAT INCLUDES THE SPACES)
- PRESS THE **'1'** KEY FOR 999 LIVES
- PRESS THE **'P'** KEY TO CARRY ON PLAYING BUT EASIER!

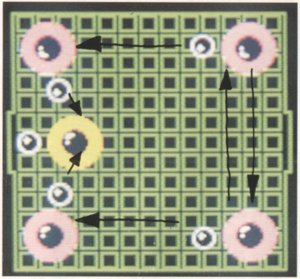
5 PROJECTYLE

SCORING GOALS

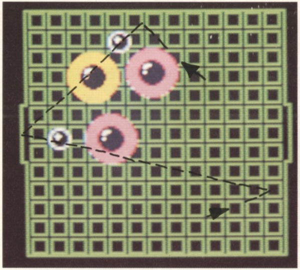
PROJECTYLE isn't just a mindless boost and collide game – players with real skill soon learn to perfect their movement techniques and react instinctively to opportunities when they arise. Most of the goals can be scored that way, but here are some specialty shots you might like to try.



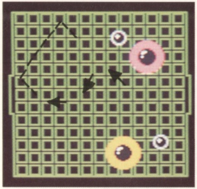
ONE OF THE hardest trick shots to perform is scoring in your own goal from the off without another opponent touching the Projectyle. If you manage this successfully, you are credited with one goal for and one against you. To make this technique easier, simply turn off the computer intelligence during solo matches.



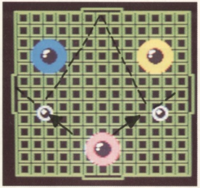
IF YOU PLAY on one of the lower difficulty settings, you can actually push the ball ahead of you around an opponent's Defence Zone and the computer players won't be able to catch up (or try to intercept you by travelling diagonally).



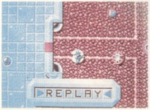
SOMETIMES the direct method isn't always the best. Depending on the relative Bounce Factor of the pitch, you can score goals from all sorts of angles.



IF YOU ARE defending the top goal, reach the projectyle first from the off and send it spinning into the frantic zone. Wait slightly then boost towards it – the resulting collision should mean the Projectyle flies into one of the two side goalmouths.



ONE OF THE most satisfying trick-shots is to bounce the ball off the side-wall near the goal, reverse as soon as you hit it, and boost to knock the projectyle in the goal.



HALF THE BATTLE in Projectyle is psychological, and one way of annoying your opponent is to grab a Freeze Bonus ('F'), play the ball up to the goal line and wait until the counter counts down to zero before scoring.

THE GUARDS OF DOCTOR K

SOME OF Guards that appear throughout the first eight levels reappear on these final levels. There are still a couple of new faces to watch out for though, so here are the facts you need to know...

BIO-SEED	
Hit Points	3
Score	300
Weapon	Itself
Speed	2

BARKY THE NOSE DOG	
Hit Points	1
Score	1000
Weapon	Its Nose
Speed	8

DOCTOR K

Here he is at last, that tricky little rat-man with the big, evil mind. He is easy to beat but getting to him is not. The sight of Ben and Andy is enough to make him run scared to change his trousers at once. When he is no more, his Goat Demon is also no longer a threat.

GENERATORS

THERE are no Generators at all on these last eight levels. Sorry for that.

SPECIAL OBSTACLES

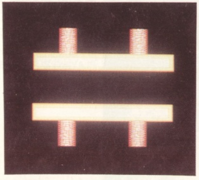
THESE last levels feature some bad special obstacles to negotiate. This is how to be safest and best.

MISSILE LAUNCHERS
You cannot shoot these, unless you are in their line of fire, which is not a safe place to be.

INVISIBLE WALLS
They are invisible until they are shot. It takes 20 hits to destroy one forever and a day longer even.

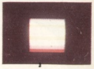
SPARKS
Watch out! And remember: Electricity Can Kill! Touch a Spark and it's your chips that will be frying tonight.

THE BRIDGES
They open and close and can cause all sorts of problems. When you get on top of one, do not stop, even for your own mother!

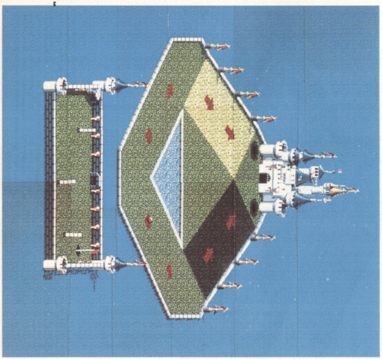


CRUSHER
Watch out! They crush and hurt! Do not get crushed in the crusher or you will be crushed and dead.

THE CLONER
This only ever appears on Level 14 and it makes things. It could be called a Generator but it isn't really. It takes eight hits to destroy one for good.



FORCE FIELD
You cannot pass this unless you shoot it 20 times to make it disappear.



HOLE SEVEN

PAR 3

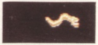
START either of the trees and rebound the ball off the side wall, up the hill towards the three holes. The hole to aim for is the one in the castle gate as this gives you a bonus stroke and also places you in a good position to complete the course. Some people prefer to take a short putt at the beginning to line the ball up with the castle, avoiding the water, and then taking a shot when the gates open. Either way works, but the important factor here, once again, is timing. The lower part of the course is fairly straightforward, but be a little generous when you aim past the corners of the walls as they have a tendency to clip the ball if it's too close.

THE MASTERS MINIONS

THERE ARE many different types, mainly aquatic, some robotic. Each has different strengths and behaviour.

AQUATIC ALIENS

SQUIDGIT
This mutated squid is easy enough to avoid as it simply moves sideways through the water.



CONGA
Wriggles through the water at speed. His jaws are fierce so hit him before he bites you!

STARFISH
Patrols the seabed but isn't very dangerous really. The only problem is takes a low blow or shot to kill it.

LOBBY
The Lobster doesn't swim but is very aggressive. Low blows or shots are the only means to its end.

ERROL
Named after that famous swashbuckler, Mr Flynn, this is a swish Swordfish. He swims left and right through the water and isn't too troublesome until you get near, whereupon he will take you on in a duel to the death.

LITTLE URCHIN
It's not really a Sea Urchin, but it is quite sharp and fat. So watch out!

JOHNNY JELLO
A weird hybrid of Jellyfish and Octopus. It flits through the water with ease and is awkward to avoid.

CRUEL CREATURES

GUY FLY
Flits around the screen at speed. Be careful!

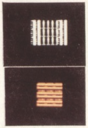
GRIBBIT
Green and mean and very obscene. Kill it as soon as you see it.

PTERRENCE
A cross between a bird and Pterodactyl which frantically flaps around the screen.

MARCUS
An Ant with an attitude. Runs along the ground, which means he can only be killed with a low blow or shot.

BATTY
A strange creature capable of causing all sorts of problems. Don't let it fly too close!

ASSORTED PARTS



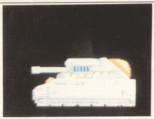
CRATES
None of them represent a threat in their own right, but it's not uncommon for one to house something bad inside.

MINE
Bad news all round and best avoided.

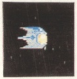
BOULDER
A large rumble tumble problem which is difficult to solve.

LITTLE BOULDER
The smaller, but by no means less dangerous little brother of the Boulder.

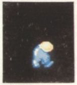
DROIDS



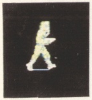
TANK
Lives in a hut on the surface. It isn't even slightly friendly.



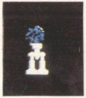
DEREK
Another flying fellow, arguably the meanest of the lot.



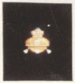
BUGGLE
Trots back and forth along the floor in search of fun – and a fight, too.



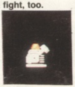
UXB
His temper is easily frayed by your presence. Do be careful of his shots.



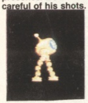
SPURT
Not really a Droid, but it you should avoid.



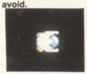
BOLLEAUX
This little orange robot flies in the skies until it dies.



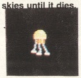
HAMMER
Scuttles along the ground, which it pounds with its hammer.



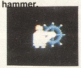
HG
With its lanky legs it looks like something out of War Of The Worlds, and it's just as deadly.



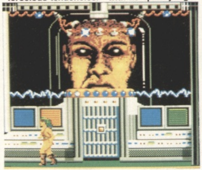
ANDY
A flying fiend with ferocious tendencies.



TICKLE
A nasty bit of work with its spindly legs.



WHEELER
Beware its spiny wheel of death attached to the front.



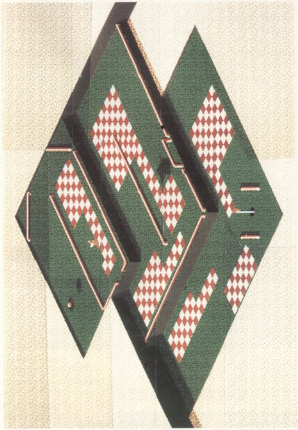
THE MASTER
Here he is in all his big, bad glory. Don't relax in his presence for even one second!

THE CHEAT MODE!

THIS works for both Atari ST and Amiga. All you have to do is get a high score and then enter the following instead of your name (don't forget the spaces!) . . .

TAEHC OT TNAW I

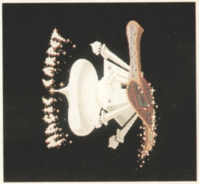
Yes, that's right, it's 'I WANT TO CHEAT' backwards.



HOLE SIX

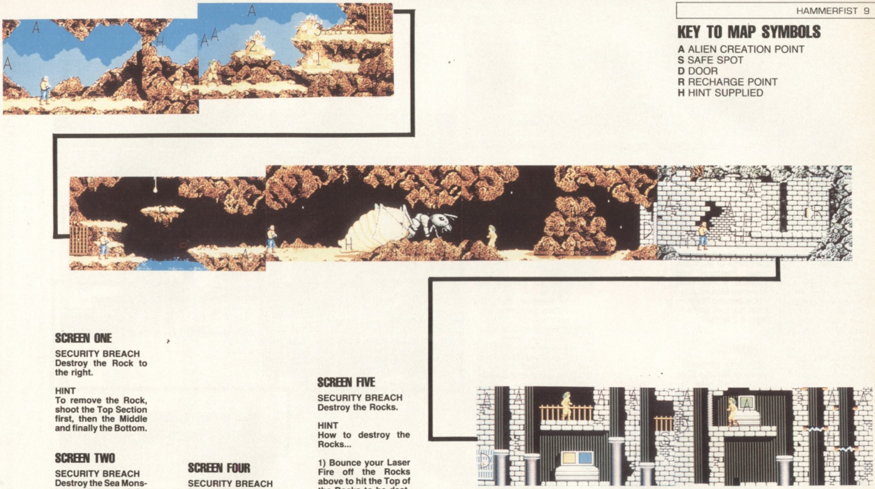
PAR 2

THE KEY to this hole is the control of the ball once on the carpet. Master this and it's a doddle. Place the ball on the middle tee and aim for the centre of the bar that raises and lowers itself. As the bar lowers, release the ball with 50 per cent power. This should get the ball just onto the edge of the Magic Carpet. Try not to move the mouse too violently and gently coax the ball in the right direction. This applies all the way down the course, especially lower down where the ball has to pass under the bars as they raise and lower – timing is vital.



KEY TO MAP SYMBOLS

A ALIEN CREATION POINT
S SAFE SPOT
D DOOR
R RECHARGE POINT
H HINT SUPPLIED



SCREEN ONE

SECURITY BREACH
Destroy the Rock to the right.

HINT
To remove the Rock, shoot the Top Section first, then the Middle and finally the Bottom.

SCREEN TWO

SECURITY BREACH
Destroy the Sea Monsters and some of the other Aliens.

HINT
The Sea Monsters should be destroyed in the numerical order shown.

SCREEN THREE

SECURITY BREACH
See hint below.

HINT
Destroy this Rock to get off this Platform.

SCREEN FOUR

SECURITY BREACH
Destroy The Giant Ant. Note that only the Laser is effective.

HINT
Follow this sequence to destroy The Ant.

1) Fire Down
2) Fire Right
3) Fire Right
4) Fire Right
5) Destroy the Small Hanging Rock above The Ant
6) Fire at the Rock above to hit The Ant's Head

SCREEN FIVE

SECURITY BREACH
Destroy the Rocks.

HINT
How to destroy the Rocks...

1) Bounce your Laser Fire off the Rocks above to hit the Top of the Rocks to be destroyed
2) Destroy the Middle Section
3) And again!
4) Stand Close to the Bottom Section of the Rock and Shoot Down to destroy it
5) Bounce your Laser Fire off the Rocks above to hit the Top of the Rocks to be destroyed
6) Fire Right
7) Destroy the Middle Section
8) Fire Right

SCREEN SIX

SECURITY BREACH
Headbutt the Walls to destroy them. Destroy all the Lights by taking out the right-most Light first.

HINT
Headbutt the Wall.
A Secret Hidden Door can be revealed with a headbutt.

SCREEN SEVEN

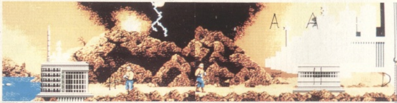
SECURITY BREACH
None.

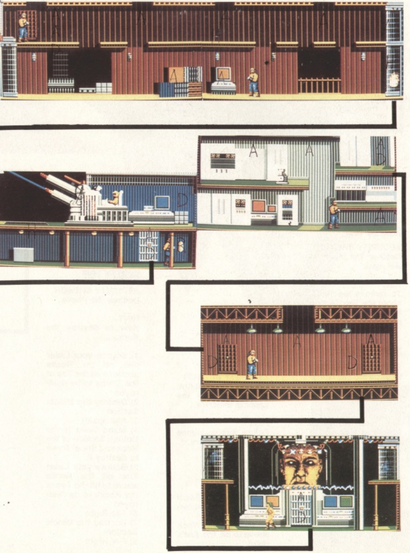
HINT
Destroy the Side Wall to access the right-most Piston. The Pistons operate in the same manner as the previous load.

SCREEN EIGHT

SECURITY BREACH
Destroy the Sparks above the Pistons.

HINT
Use the right-most Piston to exit. Change into Hammerfist just before you hit a Spark so you can fire his Laser sideways at it. Stand on the opposite Piston from the Spark you wish to destroy.





SCREEN NINE

SECURITY BREACH
Destroy the Hut.

HINT
You can only destroy the Tank from behind. In order to get to the other side of the Tank, change character to move it away from you! Now perform a High Flic Flac from outside the Hut to get back onto it. Wait for the Tank to enter the Hut. Now you can Flic Flac over the Tank and destroy it (use Hammerfist's Pistonfist to get lots of Laser Tokens). NB! There's a Recharge Point just above the Hut.

SCREEN 10

SECURITY BREACH
Destroy the Security Post.
HINT
Duck to avoid the Projectile and then Fire at the Post.

SCREEN 11

SECURITY BREACH
Destroy the Crates and the Lights on the Wall.

HINT
To negotiate the Top Platforms, stand near the Right Edge of the screen and use a Flic Flac to jump across the First Gap. Stand on the Left Edge of this platform to jump over the Second Gap.

SCREEN 12

SECURITY BREACH
Destroy the Monitor and the Lights.

HINT
There's a Lift to the Right. Stand on the Left Edge of the right-most Platform and perform a Flic Flac. Stand on the Left Edge of the Second Platform from the Left and perform a Flic Flac.

SCREEN 13

SECURITY BREACH
Destroy the Big Gun, the Lights and the Left-Hand Side of the Top Platform.

HINT
Destroy the Platform here to create a Gap. Stand to the Right of the Table at the Bottom of the screen so that you can put your hands onto it. Perform a High Flic Flac to jump onto the Small Ledge to the Left of the Top Level.
To destroy the Big Gun...

1) Fire Up to bounce the Laser off the Ledge above and hit the Underside of the Big Gun.
2) Do this again until you destroy the Big Gun Operator.
3) Fire Right until the rest of the Big Gun is destroyed.

SCREEN 14

SECURITY BREACH
Headbutt the Monitors and Computers.

HINT
There's a Hidden Door inset to the Right-Hand Side of the Top Platform.

SCREEN 15

SECURITY BREACH
Destroy the Flashing Switches above.

HINT
Come here for more Lasers to help you destroy the Master.

SCREEN 16

SECURITY BREACH
Destroy Everything!

HINT
How to destroy the Master...
1) Destroy the Big Pillars (from the Bottom up)
2) Fire at Both Sides of the Glass Dome
3) Jump up onto the Top of the Monitors to hit the Bottom Half of his Face and destroy two sections
4) From the Top of the Monitors, jump up onto the Small Platforms at the edge of the screen. Fire Sideways to destroy the Upper Half of the Face which comprises two sections. NB! You must repeat stages 3) and 4) for the other half of the face
5) Repeat stages 3) and 4) Twice More for Both Sides
6) From the Edge of the Top Platform perform a High Flic Flac to land on the Platform Beneath the Exploding Face.
7) Now turn Into the screen and perform a Headbutt to plug yourself into the exploding Master and release the bodies of Hammerfist and Metalisis!

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Anarchy

Gordon Houghton sees shooting stars in Psyclapse's contemporary Defender variant.

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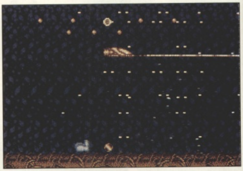
> **"Anarchy is just about the best Defender variant you can buy for your ST"**

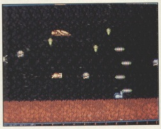
PLANETARY status is critical: losses in equipment and manpower are too great to maintain law and order. With a strong yellow streak down their back, the planet's key personnel have sat themselves inside life-support canisters and... well, they aren't quite sure what to do next.

This could be a problem, since Anarchists have seized the opportunity to cause havoc. Descending from space, their intent is to capture the canisters so they can mutate into deadly attack organisms. However, the quivering personnel need quiver no more, for help is at hand – your mission directive is to protect them at all costs until a rescue mission is launched.

YOU START with 10 canisters to protect, and at the end of every level, an extra canister is awarded, up to a maximum of 10. There are three ways to ensure the safety of your key personnel: destroy the aliens, collect force-fields and attach them to prone canisters, or carry the personnel beneath your craft.

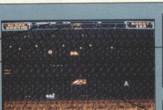


THE SCENERY changes through the levels, though the gameplay remains fundamentally the same. Not all the aliens appear on the first couple of stages, but as your skills increase, so the aliens become more widespread and move with increasing agility.



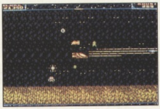
CONTACT with Anarchists doesn't mean instant death – but don't get too friendly. This shows how much energy you have left.

ANARCHY is played in a wraparound world, a mini-version of which is shown by the long-range scanner. A quick glance at this shows you how many invaders there are and whether there are any canisters being captured.

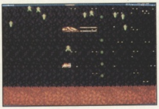


THERE ARE 14 different kinds of enemy, many of them familiar to Defender fans. Less familiar aliens include Walkers (who stomp along the ground, causing trouble), Darters (annoying, randomly-moving brains) and Sprayers. All of these require hefty firepower to eliminate.

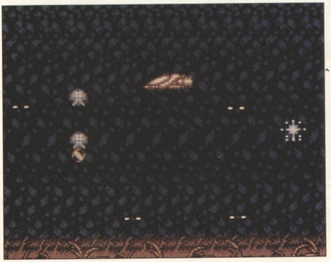
YOUR TWO-SPEED craft is initially armed only with single-shot laser fire, but extra weaponry is picked up as you play. Add-ons include Double-laser, Canon, Straeker (side-shots), Devastator (smart bomb), and Nackem (boosts weaponry by 500 points).



ENEMY forces often drop tokens when killed. These include extra weaponry, a force-field (provides immunity to attack for about 15 seconds), energy refill, and mini-force fields.



IN THE SPIRIT of Defender, you enter Hyperspace if all your canisters are destroyed. The Anarchist Stealers mutate into Homers and attack all at once – survival is more a matter of luck than skill.



IF A STEALER makes off with one of your canisters behind your back, eliminate it before it reaches the top of the screen. If you don't it mutates into one of two forms: a Homer (which aggressively homes in on you) or a Bouncer (which simply bounces around and is tough to kill). Remove the creature before it reaches the top and it drops its load, which explodes if the fall is too great. Catch a falling canister and drop it gently on the ground for extra points.

A Anarchy is just about the best **Defender** variant you can buy for your ST (that said, there aren't that many available – Logotron's **StarRay** being the only one that immediately springs to mind). Anarchy's graphical accomplishments are impressive: smooth two-speed parallax scrolling, variety and character in alien design and lots of on-screen action (particularly when an enemy explodes). The only major disappointment is your craft, which doesn't match the imagination of the alien design, and is slightly too cumbersome for the frantic gameplay, particularly as the aliens often take several blasts to kill. This wouldn't be too annoying on its own, but for the fact that the canisters don't give a strong cry for help when they are captured: it's often the case that the first you know about a capture is when a Homer homes in on you. For these reasons it's not the high-speed test of reflexes that Defender was – you have to keep coming back and making sure that an enemy is definitely dead, and that mars the enjoyment of an otherwise highly polished shoot 'em up. Still, it's immediately accessible and addictive enough to be worthwhile.

ST What's true of the ST version also applies here: no major changes are planned for the game's release at the beginning of August. Anarchy's sprites and backgrounds have more character than its main rival **Datastorm**, but the ultimate appeal of a Defender clone is a limited one.

PC Sadly, there's nothing planned on this front.

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Yolanda

What's this? An 8-bit classic platform romp brought kicking and screaming into the '90s? Gary Whitta grows his hair long and joins the Labour Party.

YOLANDA
Millennium

ATARI ST

PRICE	£19.99
OUT	Mid-August
GRAPHICS	80%
SOUND	76%
PLAYABILITY	89%
VALUE	85%

OVERALL
88%

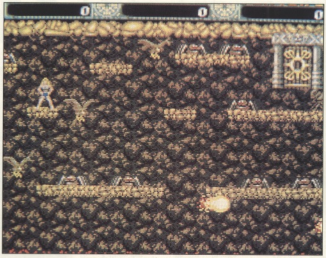
AMIGA

PRICE	£19.99
OUT	Mid-August

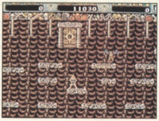
IBM PC AND COMPATIBLES
N/A

THE TALE of Hercules is probably the most well-known of all the mythological tales to have emanated from ancient Greece. It's inspired many, including veteran coder Steve Bak, who used the story way back in 1984 as the basis for what is arguably still his best original game – **Hercules** on the Commodore 64. Six years later it's made it to the 16-bit formats, but with a twist or two for good measure.

The player is cast as Yolanda, daughter of the mighty Hercules. Cursed by Hera, the goddess of death, Yolanda must re-enact the 12 tasks (or labours) undertaken by her father to relieve herself. What all this boils down to is over 50 screens (split into 12 levels, one for each labour) of platform-based action. Each of the 12 labours is taken directly from Greek mythology, and explained in detail before it's attempted. It's not easy having a hero for a dad...

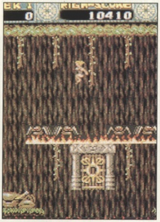


ONE QUICK TIP: get off the floor fast! No matter what labour you undertake, the entire floor is consumed by fire after a few seconds and is off-limits from then on. Obviously you have to find a route fast, be it via a ladder or a platform. The only trouble is, the platform you choose in haste may not be the right one to take you through the level, so you are forced to start again.



THREE modes of play cater for all levels of skill. The Trainer comprises a set of four easy screens designed to help you get into the swing of things. Wimp mode is the next step up, featuring the real labours to perform, but with nine lives and the facility to play a particular screen until you complete it. Hero mode is the full game, with labours chosen at random and only five lives at your disposal.

"Don't let the 'skimpy' visuals put you off – Yolanda is undoubtedly one of the toughest but most entertaining platform games ever."

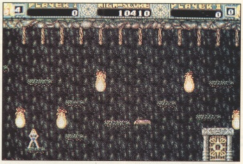


IN YOLANDA'S world, nothing is what it seems. Ropes break, platforms burst into flames or appear and disappear from under your feet at the most inopportune moments. Only by trial and error (with a dash of luck thrown for good measure) do you learn what's safe and what's not – and even then you could still be in for a few surprises!

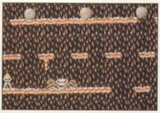
ST Don't let the 'skimpy' visuals put you off – **Yolanda** is undoubtedly one of the toughest but most entertaining platform games ever. Getting past the first few screens without hitting the computer with a blunt instrument is almost impossible, as all you seem to do is die, die and die again. And then you die some more. Practice is the key, with the handy Trainer and Wimp modes providing much-needed help. As you persevere you acquire a catalogue of tricks and secrets – and this is when the fun starts. A beautiful balance of physical and mental dexterity has been struck, so while you may be the most skilled rope-jumper there is, it's all useless unless you have a clear idea of the route you need to follow – and vice versa. Some screens are so devious that the way you play them has to be near-perfect – there's almost no margin for error here. And even when you get the required techniques off to a tee, the 50 screens should ensure that you are in labour for some time to come.

A Commodore Yolanda promises to be almost identical to the Atari incarnation.

PC There are no plans as yet for an IBM-compatible Yolanda, but if the other two version sell... who knows?



AS IF THE disappearing platforms and floors of fire weren't bad enough, your life is made doubly difficult by the monsters protecting each screen – all of which are best avoided. Some, like the spiders, are easy enough to pass as they stay still. The rest, like scuttling crabs and vultures, are fast movers – perfect positioning and timing are required to avoid them. Fortunately they all have set movement patterns to learn.



NO MATTER what particular labour you have to complete, in practice the objective is always pretty much the same – make your way across the screens to the door that takes you onto the next screen and the next part of the labour. On the final screen, the object of the labour presents itself, and while it may look easy to reach at first...

BAK TO THE FUTURE

NEAR-LEGENDARY programmer Steve Bak cut his teeth on the Commodore 64, way back in the early '80s. It was on this machine that we wrote the classic platform game Hercules, but where did the original idea come from? "I think it just came straight out of my head," he explains. "I wanted to do a game that was quick to play." And Hercules was the result. Released on the now-defunct Interdisc label, it was panned for its 'minimalist' graphics by some, but applauded for its frenetic gameplay by others. And six years later, it was one of the magazines that prompted Steve to re-write it.

"I was looking through some old magazines and came across the old ZZAP! review of Hercules, and that's what made me think that gameplay is what's really missing on 16-bit. I took the idea of doing Hercules on 16-bit to Logotron, and they liked it – the only thing they wanted was a character change, as they liked the idea of having a female hero." 16-bit development started in the early Spring, with Chris Sorrell programming and Leavon Archer providing the graphics, both working from the original 8-bit source code. Says Steve: "We obviously wanted to improve the graphics and sound, but we decided to keep the game identical to the original – even for people who know it, I think it's pleasing to remember all the old tricks and villains. We've even left in the original's bugs!"

Steve's now working on a new game for Millennium. Provisionally entitled **Guppy**, he describes it as a "Japanese console type game You play an environmentally-friendly fish and you have to complete missions and so on." After that, there's a possibility of conversions of Steve's other 8-bit classic – namely **Gods And Heroes**, the 'sequel' to Hercules.

Midnight R

MIDNIGHT RESISTANCE
Ocean

AMIGA

PRICE	£24.99
OUT	August
GRAPHICS	82%
SOUND	80%
PLAYABILITY	82%
VALUE	78%

OVERALL

81%

ATARI ST

PRICE	£24.99
OUT	August

IBM PC & COMPATIBLES
TBA

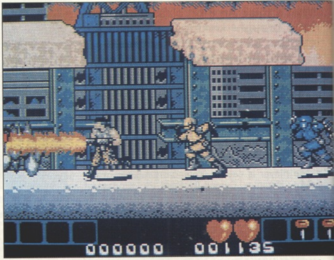
What do you do when a fanatical dictator kidnaps your loved ones and holds the world to nuclear ransom? Gary Whitta burns the midnight oil to find out.

THINGS are looking pretty bad for Planet Earth. Just when it looked as though global warming would put an end to it all, along comes King Crimson and his genetically-engineered armies, who can do the job faster, easier and with the minimum of fuss.

King Crimson comes from outer space, and now he wants to control the planet. So far he's been doing a pretty good job too, wiping out all who stand in his way with his hordes of bio-mechanical killers, and now it looks as though there's no-one left to stop him. Except perhaps a small band of freedom fighters operating underground and known as the Midnight Resistance. These crack commandos are determined to bring Crimson down, and two members of the team in particular have a special incentive to attack – their families are being held in Crimson's fortress! Going in together, they vow to save their families and take down King Crimson...

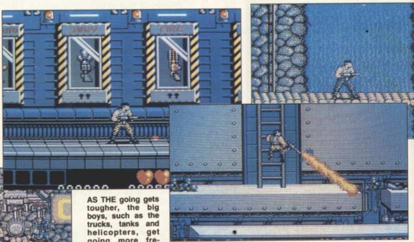
Alright, so it's not exactly TS Eliot, but it is a passable excuse for nine levels of multi-directional scrolling shoot 'em up action. Armed only with a machine gun, you and a pal blast your way through Crimson's fortress and accumulate enough keys to free your family members held at the end. Otherwise you just have to choose which ones to save and which are to be left to their doom. Nasty...

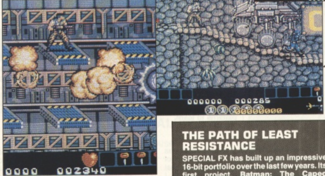
"Special FX has captured all the immediacy and pace of Data East's coin-op original, and there's enough killing involved to keep even the most warped minds happy for hours."



KING CRIMSON'S main line of defence is an army of deadly ninja footsoldiers, most of whom leave handy keys behind on their demise. It only takes a single shot from your rifle to get rid of these soldiers – unlike the more dangerous stationary guards who, armed with a tripod-mounted machine gun, blast away with gay abandon. On later levels they even attack from the air with the aid of rocket packs!

WITH an end-of-level guardian is dispatched, nothing but a flimsy door stands between you and the weapons shop. "Pick a weapon!" the computer yells, and you'd do well to take its advice. This is where the keys come in handy – for opening the weapon lockers' doors and getting at the contents. Hardware includes a shotgun, a three-way bazooka, a fully-automatic sub-machine gun and, most lethal of all, a deadly-accurate flamethrower. In addition there are miscellaneous gadgets in the form of orbiting shields and extra ammunition and lives. Naturally, the more powerful the weapon or power-up, the more keys are required to get at it.





AS THE going gets tougher, the big boys, such as the trucks, tanks and helicopters, get going more frequently. Multiple hits knock out these mean machines – and there are still the regular troops to deal with at the same time!

AS A HIGHLY-trained member of the Midnight Resistance, your athletic ability knows no bounds. With your weapon held firmly in one hand it's possible to aim and fire at any angle and from any position – whether you are running, climbing, leaping or crawling. Effective use of this technique allows you to spray the screen with bullets and dispose of any attackers from even the most seemingly inconvenient position.

THERE'S more to worry about than just guards though – the scenery's pretty dangerous at times. Gaping holes in the floor are best avoided for a start, but that's kid's stuff compared to the conveyor belts that force their cargo into the path of deadly crushing cogs. Or the moving platforms that push you high up into the air, with the slightest slip resulting in a fall to your death.

THE PATH OF LEAST RESISTANCE

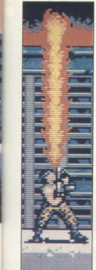
SPECIAL FX has built up an impressive 16-bit portfolio over the last few years. Its first project, **Batman: The Caped Crusade**, made it big back in 1988, and since then the team's produced two quality film adaptations – namely **Red Heat** and **The Untouchables**.

Midnight Resistance is the team's first arcade conversion, and as SFX's top man Paul Finnegan explains, it wasn't an easy ride for the Liverpool-based team. "Work started about six months ago, and we were sent a copy of the arcade machine to work from – I remember the first thing we though when we saw it was that there was an awful lot to fit in. Data East also sent us disks full of the original graphics files, but they corrupted, and we had to find another way of getting them across."

The conversion team, comprising Ian Moran (Amiga) and Jon Smith (ST), eventually settled on a more cumbersome technique, but one that got the job done in the long run. The game was played through from beginning to end, with a video camera recording the proceedings. Graphics gal Karen Davies then played back the video as she worked, pausing the tape at critical moments in order to perfect the animations. According to Paul, the programmers' biggest problem was not just squeezing everything in, but accurately reproducing the playability.

Now it's all over SFX can turn its attention to its next project – the Amiga version of **RoboCop 2**. Ocean's in-house team is handling the ST, but SFX has been given some artistic licence in how it deals with the Amiga. "We've seen some bits of the movie and been given the script," reveals Finnegan. "We've been on the

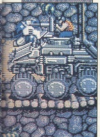
esistance



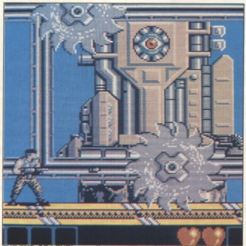
A What impresses most about this conversion of **Midnight Resistance** is the playability. Special FX has captured all the immediacy and pace of Data East's coin-op original, and there's enough killing involved to keep even the most warped minds happy for hours. The host of characters and scenery are well-drawn and varied, although the colour scheme seems a little too dull at times, and the use of sound provides some particularly decorative icing, with pleasing spot effects and some suitable tunes. Midnight Resistance is far from easy to play – in fact at times it can seem impossible without a flamethrower and a chum to back you up. But with nine levels to resist your way through, you should be at it for weeks. Thank heavens for the continue option!

ST Sadly, Atari Midnight Resistance is not quite as impressive as its Amiga counterpart. There's no two-player option and the screen flicks rather than scrolls. However, everything else is identical and so the gameplay shouldn't be affected too badly.

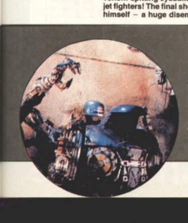
PC There are no plans for an IBM-compatible Midnight Resistance at present, but who knows? If the 16-bits sell well, we could see something on MS-DOS compatibles by the end of the year.



FOR TWICE the aggression (and fun), a second Midnight Resistor can enter the fray in at any time. While this means you can dispatch the minions of King Crimson twice as efficiently, it also means that you have to fight each other for the keys and weapons.



THE END-OF-LEVEL guardians are some of the nastiest ever seen. If it's not spinning hacksaw blades homing in on you, it's venom-spitting eyeballs, huge armoured cars and even low-flying jet fighters! The final showdown is between you and King Crimson himself – a huge disembodied head that... well, wait and see.



game for about three weeks – we've already got the main RoboCop character walking about. There will be nine levels in total, including the various puzzle sections that we've yet to design."

The film's apocalyptic showdown between RoboCop and his arch-rival Kane (a super-improved RoboCop who transforms from man to machine) should make a superb end-game sequence – and Paul plans to make sure that that's exactly what happens. The game's set for release this Christmas, so the team needs to pull its collective finger out to meet the demand.

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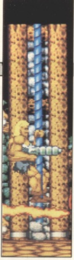
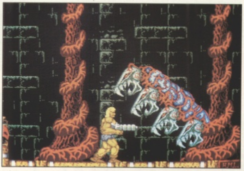
The Plague

Innerprise's latest shoot 'em up carries an infectious title. Kati Hamza caught the bug.

IN THE JUNGLE, the quiet jungle, the wildlife is mutating. The misshapen products of a failed genetic experiment are tearing apart the world as we know it. There's only one man who can deal with it, a man with muscles for shoulder pads and hair like a lion's mane. His mother calls him sweetheart. His friends call him by a name that sounds something like yours.

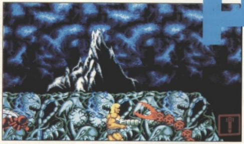
Armed with nothing but a loincloth, a pair of boots and well-crafted piece of hardware, this walking, talking action man steps coolly into the fray. Four perilous levels, swarming with unnatural beings and hideous, slimy creatures lie ahead of him – but he doesn't even flinch.





THE ARMIES of iniquity have prepared their defences well. They vary from the ordinary (dangerously positioned platforms) to the bizarre (electric towers, poisonous bubbles and fire-breathing walls). Jump, take elevators and climb ropes to avoid them like the plague.

OUR HERO... A cross between Arnold Schwarzenegger, Dolph Lundgren and Jason Donovan. He's a chunk of mean, lean muscle and he's armed with a fearsome gun. Shot varies between simple bullets and full power boosts, depending on how long you keep the joystick button depressed.



ENEMIES come in a variety of different disguises, like giant flies, gun-toting soldiers and marauding eyes. It's usually safest to shoot first and make analyses later, but not all of them, this scavenging scorpion included, are actually vulnerable to shot. The trick is to dodge and jump.

A The first thing that strikes you about **Plague** is its arcade-style feel. The sprites are huge, the colourful backdrops are boldly drawn and there's a plethora of man-size creepy crawlies to exterminate. The animation of your gun, which alters in front of your eyes whenever you boost or bolt on a choice piece of hardware, is particularly slick. So much for the look. As for the feel – that's a different matter. Surprisingly, for what's a relatively straightforward shoot 'em up, Plague's playability leaves a lot to be desired. Uninspired enemy formations which dictate your moves (memorise them if you want to win) combined with tight level design (make a couple of mistakes and that's your lot) produce just a tad too much frustration. Initially this adds a touch of extra bite – nobody likes being beaten by a game – but, sadly, the design isn't strong enough to provide long term entertainment.

ST Fewer colours mark the only real difference to the ST version, due to appear some time later on this year. STE owners get the advantage of four-channel sound to boot. Catch it at your peril.

PC PC owners obviously have in-built immunity. There are currently no plans for a PC Plague.

> "The sprites are huge, the colourful backdrops are boldly drawn and there's a plethora of man-size creepy crawlies to exterminate."

PLAGUE
Software Business

AMIGA

PRICE	£24.95
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GRAPHICS	78%
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VALUE	60%

OVERALL
70%

ATARI ST

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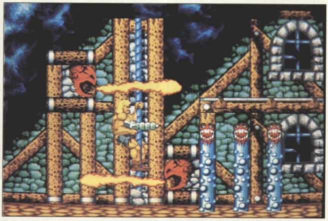
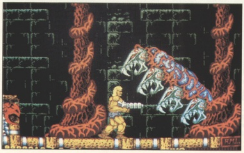
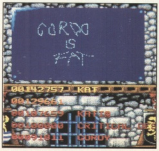


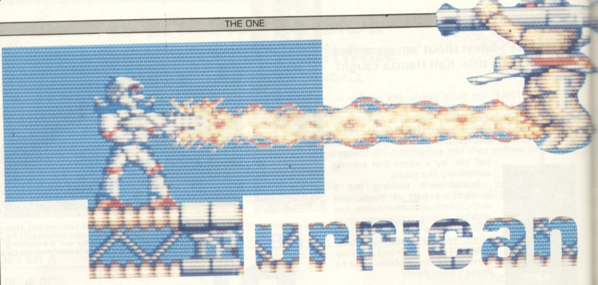
THIS MAY look like a bog-standard machine gun, but that's just a piece of clever psychological warfare. What you actually drag through the jungle is a package of highly sophisticated hardware. Press the boost button and it's transformed into a beefy missile launcher while you watch. Extra bolt-ons, including lasers and smart bombs, appear at handy intervals whenever they are needed most. Use these add-ons sparingly – they only last for a few shots.



DEEP in enemy territory, from the murky depths of the enemy swamp, the ugly end-of-level creature rears its head. Dodge its fiery breath, bombard it with smart bombs and lashings of machine gun fire ready for the next phase of violent death.



A NICE touch this. Get a high enough score and you can imprint your own indelible mark on the high score table. Create your masterpiece using the icons in the certain knowledge that your artwork and score are automatically saved.



TURRICAN
Rainbow Arts

AMIGA	
PRICE	£19.99
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GRAPHICS	90%
SOUND	90%
PLAYABILITY	92%
VALUE	85%
OVERALL	**90%**

ATARI ST	
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IBM PC AND COMPATIBLES
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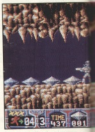
> **"Turrican has just about everything you could want from a shoot 'em up."**

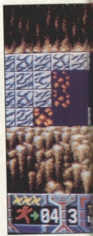
Gordon Houghton's obsession with killing aliens is paranoiac. Rainbow Arts gives him some therapy.

REMEMBER the last time you had a nightmare? Well, a particularly evil demon called Morgul is the one responsible. Banished to an unknown dimension in ancient times by the heroic Devolon, he's slithered his way out into the world again, and people are having bad dreams like never before.

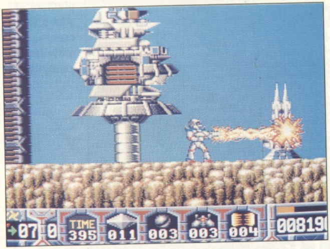
In steps Turrican, the only man on Earth whose courage has not deserted him, and the only one who happened to have a spare envirosuit-cum-megaweapon handy. Given a pat on the back by all the yellow bellies at home, he's decided to penetrate the five world, 13-level domain – and he probably has some sharp words for Morgul when he reaches the end, too.

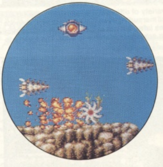
Don't let the 1300 screens, 50 different types of aliens and eight end-of-level monsters put you off. If anyone can do it, Turrican.



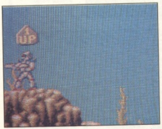


EXPLORE every nook and cranny of the landscape – you never know what you might find. Down here in the cavemouth, where the background light is considerably subdued, Turrican discovers that not all walls are as solid as they first appear. Behind the wall, in the cave complex, there are energy-sapping birds and something more rewarding.

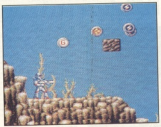




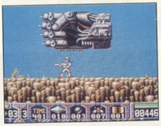
WHEN all else fails, Turrican's one great defence is to turn himself into a Gyroscope – a kind of spiked metal ball which makes him invincible to all aliens apart from the end-of-level kind. He remains in this condition for as long as you wish, though he's not able to roll up slopes or through walls.



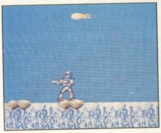
AT FIRST there doesn't seem to be anything around, apart from a few annoying aliens – but go to the far left and jump up and an extra life is yours. And that's not all – jump down one level, shoot to the right...



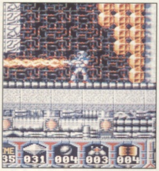
AND A block appears. Blasting it reveals randomly-generated bonus pods (see box). Blocks like this are found in the most unlikely places and understandably make life a lot easier.



TURRICAN hasn't progressed even half way through Level One, and already he's come across the first end-of-level alien – a gigantic fist. Like all the mother aliens it takes plenty of firepower to destroy: in this case it's best to stick to the left and use your lightning weapon (if it's long enough), a few grenades or energy lines.



THERE are only three ways in which Turrican loses a life: if his time runs out, if he loses all his energy, or if he slips into an abyss. This waterfall may look pretty, but one stumble means death.



THE SECOND world, like the two that follow it, is entirely underground and introduces the concept of destructible platforms. There are plenty of hidden bonuses to be found here – but there's a whole new set of aliens to defeat, hundreds of diamonds to collect, a couple of ugly mother aliens and a maze of rooms and corridors.

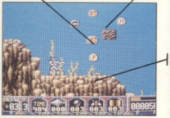
COLLECT 300 diamonds like these and a continue option is yours. Choosing to continue could cause problems though – it sends Turrican back to the start of the current world, and you lose the chance of adding a high score to the table.

ADVERSARIES generally come in three types: unarmed natural enemies, most of whom home in on you (like these World Two fish and some repulsive Level Four maggots), heavily armed troopers and walkers, and stationary gun positions. Don't hang about.

EQUIPMENT TO COLLECT

LASER: A single, broken beam-weapon which doesn't have the range of the multiple shot but is more powerful. Collect more of these icons to increase the beam length.

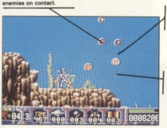
MULTIPLE SHOT: The first one collected confers three-way fire, while a second results in a powerful five-way blaster.



POWER: Recharges the player's vitality to maximum.

FORCE SHIELD: Activates a force shield for a limited duration: during this time Turrican is invincible and able to destroy most enemies on contact.

LIGHTNING: Collect these to lengthen your directable rod of lighting (which otherwise only extends over half the screen at first).



MINE: Adds one mine to the total. Mines,, once detonated, destroy most things on screen.

A **Turrican** has just about everything you could want from a shoot 'em up. The music and sound effects in particular are stunning, each one appropriate to the on-screen action, from the punchy first-level tune to the fourth world 'music' which reproduces part of the **Alien** soundtrack. Graphically you couldn't ask for much more from an Amiga: superb quality scrolling, masses of colour, smooth animation, plenty of objects on screen and some beautifully imagined sprites – all with great attention to detail (such as splashing effects when you emerge from water and sparks when gunfire strikes the walls). But of course none of this would be much good without quality gameplay – and this is where Turrican scores highest. As well as the wide variety of weapons (you need a definite strategy to negotiate some areas), there's the continue system, a time limit, some very tricky aliens, hidden blocks (watch out for the massive ones on Worlds Two and Three), the gyroscope defence method, high scores saved to disk and a vast difference in the design of each world. Best of all though, is the choice between exploring every inch of the landscape and discovering all sorts of new features, or just blasting your way through a level as quickly as possible. A rip-roaring roller-coaster romp with impeccable aesthetics make this one of the best shoot 'em ups around.

ST The ST version is unlikely to be any less impressive in the gameplay stakes. However, precise details are thin on the ground at present.

PC The news isn't good for PC xenophobes: Rainbow Arts has no plans to convert Turrican now or in the future.

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SOUND	70%
PLAYABILITY	92%
VALUE	86%

OVERALL
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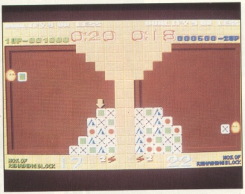
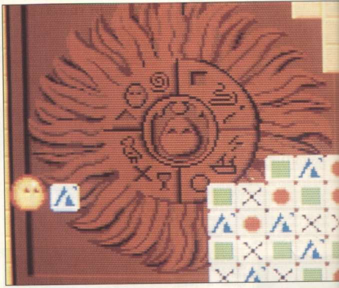


WITH A bit of practice hitting bricks can be transformed into an art form. All you have got to do is keep abreast of the rules. As long as the bricks are on the outside of the pile, they can be hit from the side or from above. Throwing your block at a 'wrong' block carries no penalty – your piece is simply thrown straight back at you. Should an eliminated block leave a gap, the bricks balanced on top of it slip down, altering the formation. Knowledge is plotting power: the more identical bricks you manage to hit in one go, the higher your score.



> "A sophisticated puzzle game... slick, well-designed and great fun."

Plotti

Taito's obscure puzzle game comes to the 16-bit machines courtesy of Ocean France. And as Kati Hamza found out, it's more than just a load of old blocks.

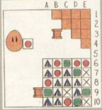
SOMEWHERE, in the depths of this weird and wonderful macrocosm we call the universe, is a small abstract environment where plots are irrelevant but plotting is the single most significant fact of life.

The objective is simple. Four different types of block are jumbled up and stacked neatly into a square pile. All you have to do is eliminate the blocks by using your little fluffy helper to hit them with correspondingly marked bricks. The skill is to look ahead: eliminate blocks of the same type and provided there's a usable block remaining, it's thrown back. If you manoeuvre yourself into a dead-end situation there may not be any more corresponding bricks to hit – in which case you miss, score zilch and lose a 'life'. One or two players take part in this taxing contest to the death. So, will you plot until you drop or simply drop the lot?

PLOT CONSTRUCTION

USE THE construction kit to create your own levels, put together new brick formations and design your own pits. Then try them out on somebody else and watch them sweat. Better still, you can put it to good use with this exclusive competition, run in conjunction with Ocean. As of the next issue, prizes will be up for grabs every month. We will show you a specially constructed Plotting screen, and all you have to do is 'solve' it within the set parameters. Here's an example – tune in next month for the first Real Thing.

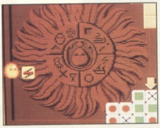
SHOOT E-8 USING ONLY FOUR SHOTS



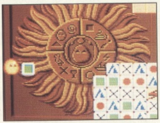
ENTER YOUR ANSWERS HERE...

1	A-8
4	

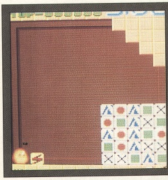
HINT: SHOOT A-8 FIRST!



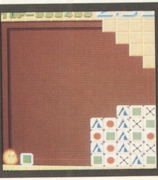
YOU SCORE a miss and lose a 'life' when no more surface tiles match the one you hold. Should you run out of time, the game is over regardless of lives remaining. Just to add to the pressure, the music speeds up when the timer hits 30 units.



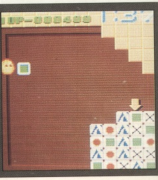
OCCASIONALLY a special block appears in the middle of an ordinary common or garden formation. One deft hit and an extra life is yours.



TO GIVE you as clearer idea of how it all works, here's a little example using the very first screen. As is the case when starting any level, you are armed with the wildcard block. This can be shot at any block.



SO, WE THROW the wildcard at the two blocks bearing crosses. It can't travel any further than the green block, because it's the first block encountered of a different type, and since the green block can actually be used for the next move, it's thrown back. The bricks above slip down and 400 points are given for knocking out two blocks with one shot.



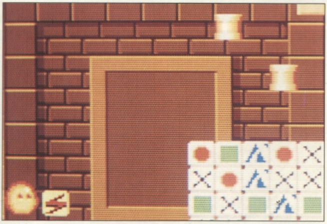
BLOCKS on the side of the pile are easy to reach. To get those on top you have to ricochet your missile off the walls and ceiling. Early roof designs are graduated in easy steps: later they get a lot more devious.

A Like Atari Games' **Klax**, **Plotting** can be played on two levels: to finish regardless of performance or to achieve a high score. How much you get out of the game depends on how much effort you put in. Ignore the tile formations, forget about looking ahead and keep on hurling out the bricks and you find yourself engaged in a pursuit that's marginally more interesting than bashing your head against a brick wall. Use your head, plan big runs of bricks and go for a massive end-of-level score and suddenly you have a sophisticated puzzle game on your hands. There's nothing special about the graphics or the equally twee tune, but the gameplay is slick, well-designed and great fun. The two-player option and the construction kit certainly add to the lastability – once you run out of screens simply design a few extra ones yourself.. Admittedly, with just four types of brick and comparatively limited differences in screen design, Plotting doesn't quite match the flexibility of a **Tetris**, but it's certainly the next best thing: a cracking good brain-game.

ST Ocean's French arm is also responsible for this conversion, which is why it's identical to what you see here. It's even released at the same time as its Commodore counterpart.

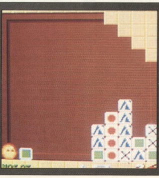
PC Ocean has no definite plan and so details are vague at present. Chances are a PC Plotting could appear courtesy of Taito in the States, as many other of its conversions have done so before (like **Bubble Bobble** and **Operation Wolf**).

ng



PIPES are essential plotting equipment. Bounce tiles off the side or send them through the tube from above. Always evaluate a pipe's position carefully first: it may block the route to several bricks and force you to revamp your strategy.

THE GREEN block can now be thrown horizontally to knock out the single green block and collect a red block, or we can rebound the green block off the top of the screen to collect a cross-bearing block. And so on. Play continues in this fashion until the required number (or less even) of blocks remain – in this case, it's nine.



EVENTUALLY, as you can see, clever Plotters can rearrange the formation to leave point-heavy lines of like-marked blocks. The four red blocks (and the four bearing Taito symbols for that matter) are worth 1600 points extra.

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AMIGA

PRICE	£24.99
OUT	Now
GRAPHICS	88%
SOUND	87%
PLAYABILITY	82%
VALUE	73%

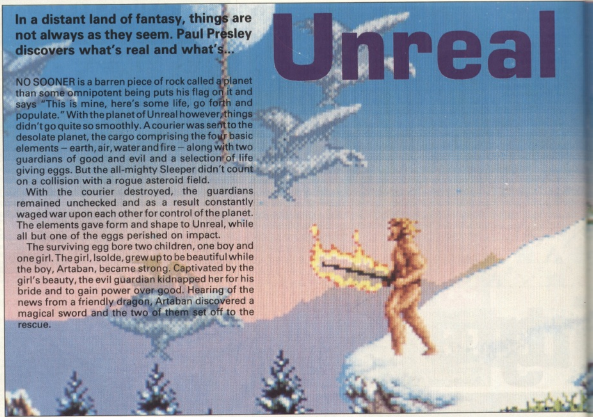
OVERALL 80%

ATARI ST
TBA

IBM PC AND COMPATIBLES
N/A

Unreal

In a distant land of fantasy, things are not always as they seem. Paul Presley discovers what's real and what's...

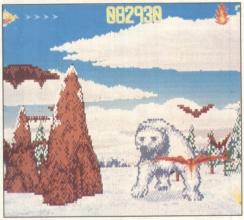


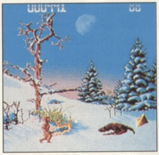
NO SOONER is a barren piece of rock called a planet than some omnipotent being puts his flag on it and says "This is mine, here's some life, go forth and populate." With the planet of Unreal however, things didn't go quite so smoothly. A courier was sent to the desolate planet, the cargo comprising the four basic elements – earth, air, water and fire – along with two guardians of good and evil and a selection of life giving eggs. But the all-mighty Sleeper didn't count on a collision with a rogue asteroid field.

With the courier destroyed, the guardians remained unchecked and as a result constantly waged war upon each other for control of the planet. The elements gave form and shape to Unreal, while all but one of the eggs perished on impact.

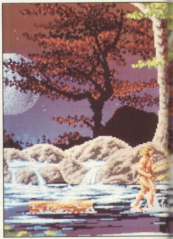
The surviving egg bore two children, one boy and one girl. The girl, Isolde, grew up to be beautiful while the boy, Artaban, became strong. Captivated by the girl's beauty, the evil guardian kidnapped her for his bride and to gain power over good. Hearing of the news from a friendly dragon, Artaban discovered a magical sword and the two of them set off to the rescue.

The duo's journey to keep their appointment with the evil guardian takes them through many mystical lands, all filled with danger in many different forms. If the pair aren't in the skies doing aerial battle, Artaban is left to fend for himself on the ground, a powerful sword his only companion.



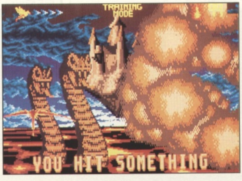


OUR HERO'S lifespan is measured by the number in the top right-hand corner. But what goes down must come up and does so thanks to life-giving crystals dropped by some of the creatures on their demise. They don't hang around forever though, so get them while you can.

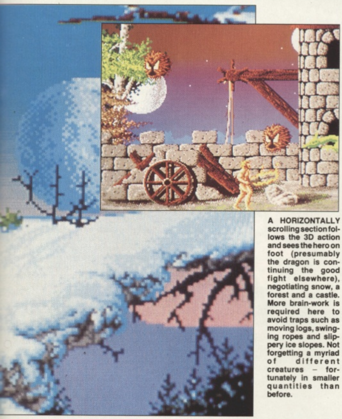


SOMETIMES the dragon's breath isn't enough to see you through the level – especially when there's an army of sea serpents on the horizon. Strength is gained by collecting the small yellow flowers growing on the surface. They increase your shot power, firstly by providing a faster fire ratio and then by allowing more shots to be fired on screen.

THE QUEST begins with some second-person perspective 3D shoot 'em up action. A copper dragon allows you to ride on his back through difficult terrain (rivers, lava pits and the like), tackling the forces of evil with his deadly breath along the way. To help ease the immense pace of this section, messages flash up briefly at the bottom of the screen to tell you to "GO LEFT" or "PICK UP BONUS" or, less helpfully, "YOU HIT SOMETHING".



ARTABAN'S only defence while on foot is a magical sword that gains its powers from the elements. Dipping it in fire allows you to shoot fireballs, whereas coating the weapon with water causes it to shoot bubbles (useful for putting out fires). Each power lasts only a short time, with the one in current use shown in the top left-hand corner of the screen.



A HORIZONTALLY scrolling section follows the 3D action and sees the hero on foot (presumably the dragon is continuing the good fight elsewhere), negotiating snow, a forest and a castle. More brain-work is required here to avoid traps such as moving logs, swinging ropes and slippery ice slopes. Not forgetting a myriad of different creatures – fortunately in smaller quantities than before.

A **Unreal** oozes professionalism, from the five atmospheric soundtracks to the slick attract sequence. The level of detail is striking, with effective parallax scrolling sections, attractive scenery and sprites, and an admirable attempt at an arcade-style 3D effect. Here the objects become blockier as they grow (much like the effect seen in the latest Sega 3D wares) which is more often than not impressive but occasionally confusing, especially as it all moves at such a high speed. Directional guides help slightly but ultimately it's a case of waggling the joystick, keeping the fire button depressed and hoping for the best. The horizontally scrolling sections are the most enjoyable, containing monsters ranging from the beastly (like giant mosquitoes, snarling tigers) to the bizarre (brown bouncing balls of fluff) and remaining challenging enough to keep you keen to see what lies ahead (and with some of the later screens it's worth it). When it boils down to it, Unreal is simply a combination of two tried and tested game styles (best represented perhaps by **Shadow Of The Beast** and **Space Harrier**). And yet, commendably, it manages to remain fresh and playable in its own right.

ST A version is planned for release early next year, but UbiSoft isn't revealing any further details. The only noticeable difference is likely to be less colour, but this should in no way detriment the gameplay.

PC The reality is nothing is being planned for PC-owners, so don't hold your breath...

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AMIGA

The Pseudo Cop game and most of the Silents stuff came to us straight from the Pseudo Ops and Silents, but you can get them from all good PD libraries.

Martin Spencer's wares come from Martin Spencer, 7 Park Crescent, Worthing, West Sussex BN11 4AH.

The Nic Cusworth Tunes II, Bacteria and Resolution 101 demos are available from 17 Bit Software, PO Box 97, Wakefield WF1 1XX.

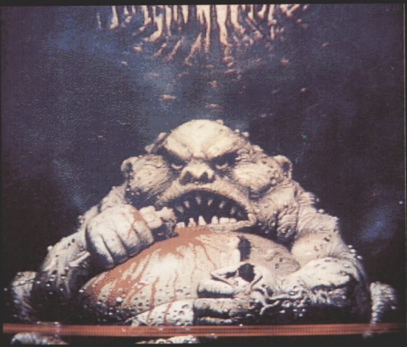
The Silents X-Copy Megademo, Digital Concert II and IV, the Unreal demo, and the Fractal Flight animation all come from newcomer Ripoff Free PD, 17 Katherine Gardens, Hainault, Essex IG6 2LF.

ATARI ST

Where have all the flowery ST demos gone? No doubt next month is the place to be.

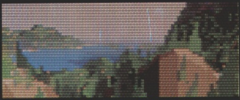
IBM PC AND COMPATIBLES

Nothin' doin' here either. With any luck and a fair wind the situation should be amended by the next issue.



A SERENE scene from the Silents' Slideshow.

MADONNA pouts her pixels thanks to Martin Spencer.



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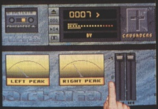
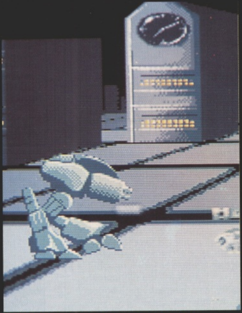


CATCH some infectious tunes from Bacteria.



THERE'S a new guy in town. His name's PseudoCop.

Here we are again, happy as can be, all good friends and jolly good company. Well, almost. There's an air of discontent because we didn't receive anything for the ST or PC this month. So pull your socks up and your fingers out all you creative chaps and chicks. If you have anything for the Amiga, PC or ST that fits the bill, send it to DEMOS, The One, 30-32 Farringdon Lane, London EC1R 3AU. Please note that we can't promise to return your work unless you send a stamped, self-addressed jiffy bag of some description.

SOFTWARE HOUSES seem to be making the most of the Public Domain more frequently of late, with plenty of rolling (and some playable) demonstrations of what you can expect to see, hear and play. Two in particular caught our eyes this month. The best by a gnat's whisker comes from Millennium. **Resolution 101** is neat 3D shoot 'em up, as you may remember from the review in the previous issue, and this little roller gives a taste without you having to do anything about it. The other worthwhile non-playable preview is UbiSoft's **Unreal** (see Review on page 62), which makes you wish you could play instead of just sitting back and feasting your eyes. One game you CAN play, but only if you are very hard indeed, is **PseudoCop** – a **RoboCop** type game based on the film and written by Pseudo-Ops. It looks and sounds good, but it's a shame about the high difficulty level. There is a cheat mode though, according to the Ops. All you have to do is type DESTINY IS AN ASSHOLE. Oh dear Destiny – that's a bit of bad luck, eh. Anyhow, great stuff. More of the same please, guys. Now, back to the more 'traditional' tricks... There seems to be an overwhelming supply of high quality wares appearing from a Danish team called Silents. The **X-Copy Megademo** uses the eponymous utility as a loader, ticking off the sectors as it plays some music between demos. Nice work there. The team's slideshow is also of a particularly high quality, even though it's mostly digitised from other sources. Martin Spencer provided an impressive array of animations, and although some are a little bit on the norty side, his Madonna slideshow is first class. Also on the animation front there's an impressive bit of kit from Hypercube. It's a new fractal program called **Fractal Flight**, which is similar to MicroIllusions' **Genesis**, allowing you to design fractal landscapes and fly around them. This is what's been used to construct this smooth, realistic mini-movie, complete with simplistic editing controls. Don't miss it. Meanwhile, back at the music ranch... Nic Cusworth has turned in another effective sonic selection, and the Crusaders shows that it's one of the better music crews with the **Bacteria Music Megademo**. Here, the tunes are all played through an on-screen stereo system (nothing new there), the difference being you move a big hand around the screen to change settings (fast forward, rewind, Dolby and the like). Flash's **Digital Concert III** and **IV** feature samples used to good effect, with a nice line in sound effects, too. Worth getting just to hear the high quality thunderclaps. Oh yes, and an honourable mention must go to the **Dragnet Mega Mix**, culled from old Art Of Noise Records.

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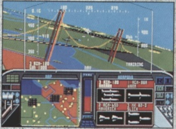

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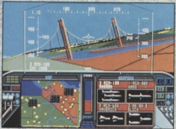

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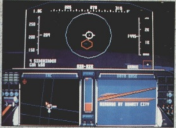
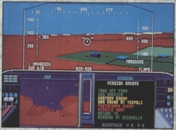

AIRBASE AT KUWAIT CITY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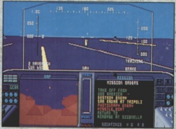
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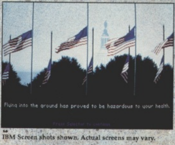
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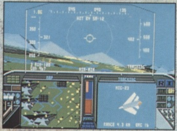


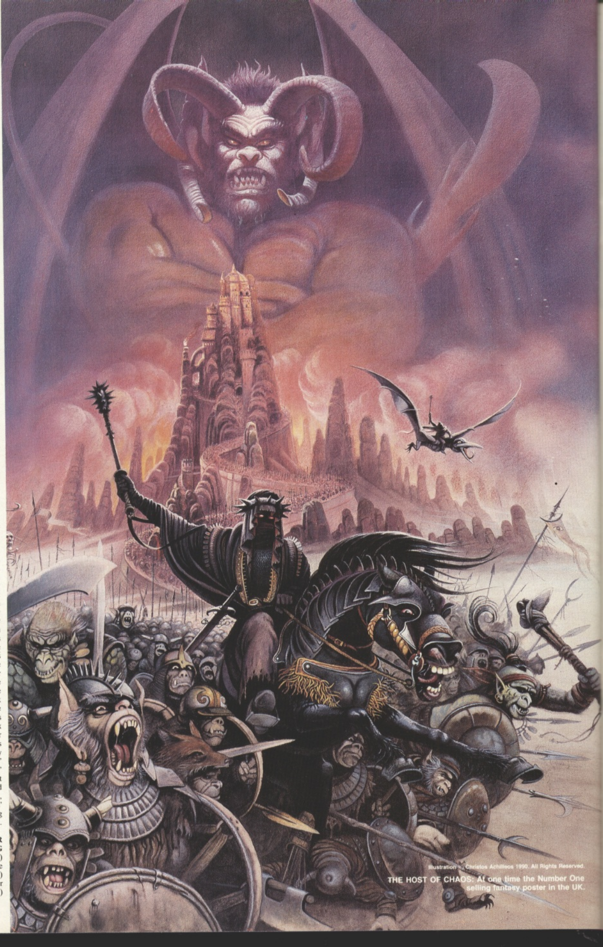
IBM Screen shots shown. Actual screens may vary.

THE One on ONE

CHRISTOS ACHILLEOS (pronounced Ackillayos) was born in Cyprus in 1947. He came to England in 1960 and by 1968 he had his first published work – *The Moon Flight Atlas*, written by Patrick Moore to accompany the first American space mission. Since then Chris has gone from strength to strength, and is now widely regarded as one of the leading fantasy artists in the world. "My bread and butter work for many years has been book covers – mainly fantasy and a bit of science fiction. A slice of this novel action includes *Dr Who*, *Star Trek*, *Gor*, and the Clint Eastwood *Dollar* series. His extensive portfolio also includes work for *Men Only* magazine – "The sexy girl stuff I don't do any more. It was good while it lasted. 'You get so much freedom and I enjoy painting pretty girls anyway." – record sleeves (like Whitesnake's *Lovehunter*), video covers (*Protector* and *Marine Issue* to name but two) and film posters (perhaps most notably for the 1980 animated version of *Heavy Metal* comic – to which he's contributed in his time). "Doing film posters is very difficult. I don't know if it's worth doing them any more. I've certainly done more than were used." His involvment with the film industry runs deeper still, as he was responsible for designing all the costumes for George Lucas' fantasy flick *Willow*. More recently Chris has produced box artwork for computer games packaging, namely ImageWorks' *Bloodwych*, PSS' imminent *Battlemaster* and *Riders Of Rohan*, and Psygnosis' forthcoming *Carthage*.

FURTHER READING

Sirens (Paper Tiger)
Beauty And The Beast (Paper Tiger)
Medusa (Paper Tiger)



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THE HOST OF CHAOS: At one time the Number One selling fantasy poster in the UK.

"I work on extremes. From extremely beautiful women to extremely ugly monsters. That's life really, extremes. In between is boring."

CHRIS ACHILLEOS

Where did your illustrious career begin?
I went to the Hornsey College Of Art, as it was then, and I did a vocational year – that's where you do a bit of everything before you decide what you really want to do. I decided to do an illustration course, and of course there wasn't one, so I asked why and they said 'because you can't teach illustration,' which is rubbish. I didn't want to do graphics because everybody else was doing graphics and it had a lot to do with lettering, which I detested at the time. I like typography every now and then but I'd hate it if I had to do it all the time. I use it for the same reasons I use everything else – for design. I like taking the shape of a letter and changing it. But what I really wanted was to learn how to paint. How to use paint. How to put it down. I ended up in the Technical and Scientific illustration course but my heart wasn't in it.

I was very influenced by visual rather than written things because I had no choice really – I couldn't speak English. So I used to buy a lot of comics and I learned how to read from them very quickly – I wanted to know what the balloons were saying. I still have some of my *Eagle* comics... and *Lion* and *Swift* and *Look And Learn... Tiger*, *TV 21*... I used to buy all those. I used to buy a whole comic just for the way one particular story was drawn. Because I'm so visually minded it doesn't matter how good the story is as long as the illustrations are good.

Do you have any favourite comic-book artists?
I like what I call the Masters. Like Frank Bellamy, Bernie Wrightson (*Swamp Thing*), Jack Kirby – he's marvellous. It reached the point where his figure drawings didn't even rely on anatomy but it was a human being moving... terrific action. Another one was Neil Adams. He did loads of stuff... *Batman*, *Green Lantern*... even a *Conan* comic. And John Buscema, who did *Thor* and *The Fantastic Four*. They did some really good anatomy stuff – excellent figure work. But they all seemed to stop working in the seventies for some reason, or they did very little work, and this new generation of artists came up and most were not very good. I gave up buying comics some time ago because there were so many coming out, most of them a very low quality. I never really picked it up again – apart from *2000AD*. That was great. I bought that as soon as it came out, and I've got a collection which I'll keep forever. Brian Bolland's an excellent artist.

Have you ever considered animating your work?
If I was into movement I'd go into live action films. If I hadn't gone to art college I would have liked to have had a go at being a film director. I understand action – violent action especially. I know I could do a lot better than a lot of the stuff I see. If you're visually minded and can paint action you just know what's right and wrong. I'd love to be given the opportunity. I dream on...

What about storyboarding a film?
I could do it, but not economically. I think comic strip artists could do that extremely well. I don't know why they don't do it more often because they have a feel for action. Where I would be utilised best would be with a director and a writer, developing the action of the story with pictures. Creating a flow. 'We know what's happening here and we know what's happening there but we don't know what's happening between' – that way I could be very helpful. I'm very imaginative.

Another way would be like the way I was commissioned by George Lucas to work in his last fantasy film, *Willow*. There I was commissioned to design costumes and the whole look of all the main characters from the film. I started off by working on the princess and the hero and ended up being asked to do almost every character in the film, even the little fellows.

You have a lot of books.
Yes – ninety-five per cent of my books are reference books. There's everything from Tutankhamen to historical costumes, to medieval history, arms and armour, castles, aeroplanes, Samurai, dinosaurs, natural history, the Celts, the Romans... There are books on horses, books on scenery for backgrounds and stuff, lots of books on artists and other illustrators... everything is there. I can have a book sitting there for years and years and not use it at all and then one day it might be just the thing I want, like a bit of drapery or a helmet or something.

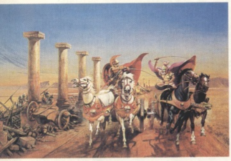
Which mediums do you tend to use and is there one you prefer?
Most artists tend to pick a medium and stick to it for the rest of their lives. I'm not like that. After I left college I spent a long time learning how to paint. I'd come home from work and painted most of the night, using different materials and different techniques and trying to develop and learn what I should have been doing at college all those years. And I've never stopped. If you look at my work you'll find tremendous variations there. Artists like Boris or Frazetta... they just use oils on canvas or board, and they paint everything the same way. I don't do that. I prefer to use all sorts of stuff. Sometimes I use watercolours or gouache on illustration board, sometimes I use acrylics or oils on board or canvas. This gives you a more textured look. They're good for action paintings you know, where you want movement, a slightly blurred effect – to achieve movement you have to blur the edges. If you don't the figure looks static like a statue. Acrylics and oils are great for rocks and mountains and steel as well – they really look heavy and solid. You can put on a blob of paint and it looks like a rock, instantly. I experimented with cel paints. They are great for a lot of things. They even go through the airbrush, and the colours are many and varied bright.

What about using a computer system as a tool?
I had a go drawing on a computer system – it's nice but it needs a lot of practice. It's amazing how you can blow things up and correct every tiny little thing. They're marvellous things, but computers to me are just glorified typewriters and I hate typewriters because I can't type. I'm very strong on the right hand but I can't really do much with the left. If I'm using a screwdriver with my left hand, the right's contorting because it wants to do it. With a typewriter or computer you have to push a button for each letter, and that's primitive if you think about it. It's fascinating watching a professional do it though – the speed they can do it. Maybe one day they will do away with the keyboard and come up with some kind of VDU that's like a drawing board, with a selection of colour pens that are connected to the computer so that you can paint or draw with them. It will come.

My job is to show almost photographs of things you can't photograph, like dragons or medieval scenes, and you can't do that on a computer so well. I've played a few games – I like the shooting ones. I would love to work on a computer game though. I worked out a game in my head in no time. Obviously I can't tell you too much about it, but the game I'd like to do would demand great movement – a character that could really move.

Of all your illustrations do you have a particular favourite?
I don't because I paint so many different things. The thing about being a professional illustrator is that you always have this craving to do something, and you do all these sketches but never get a chance to do it because you're never commissioned. I've got three drawers, one full of old roughs, one of old but really good working drawings which are worth keeping, and an ideas drawer, full of sketches ready to be developed into full scale paintings. I'm just waiting for opportunities really. A project I've wanted to do for a long time is the siege of Troy. I've gathered a lot of material over the years, and I've got a plan chest full of sketches and things and load of books on the Micenian Age.

If I was able to finance the work I'd have so many things ready to draw. It does mean that I'd rather been doing other work than what I am. But I always give my



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CARTHAGE: The box artwork for Psygnosis' forthcoming release.

best – I made the mistake of not doing that only once, early in my career. But I can't bear to have spotted a mistake and have to look at it for the rest of life. I spend a lot of time in the pencil stage and I take tremendous trouble in getting everything to balance so it's easy on the eye. There are no hard rules for design as far as I'm concerned – you look at something and if it balances, if it sits there beautifully, relating with the rest, then it works. Even a single hair on the face coming down in the wrong place can throw the picture out. Especially with figures. There are terrible mistakes made by even professional people, like having the branch of a tree coming down and touching the main character's nose, or continuing the line of a foreground figure's arm or something with the same line as something else in the background. Some beautifully painted pictrues are not designed at all it seems.

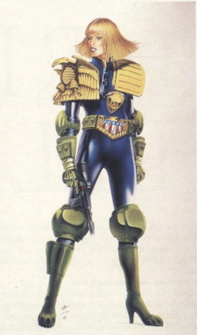
Some people copy photographs religiously. They take a commission, hire a photographer and a model and set them up and take a roll of film and find one that will do and copy it exactly as it is and they end up with static nonsense with no feeling or soul in it. I can't work with photographs when I'm doing action, because it's very difficult to freeze an action picture. The lighting is the most difficult thing to get right on a painting. That's why if I was doing a more straightforward posed picture I should really do it as a studio shot. You need things that cast shadows to see how they fall on the figure – the face. How light falls on the face, the clothes and limbs... If you put a cup on the ground, what makes it sit there is the shadow – otherwise it floats. You can mathematically work it out but sometimes it just refuses to look solid and real.

What stages do you go through from conception to the finishing painting?

The ideas are sometimes instant. As soon as I was told about the *Riders Of Rohan* I saw the illustration in my mind. What you see is what I saw only not as good. I can never capture what I really see – it's always a disappointment. Sometimes though you spend ages trying to find what to do. And even when you have the concept, sometimes it refuses to work on paper. It could be lack of skill – I just don't have the skill to do what I have in mind. It's very frustrating. I'm at my wits' end when I sometimes hear guys who say 'I've done my best work' – because you may as well give up if you don't think you can do any better. You can only go down from there, but I sometimes feel that I only just scratch the surface.

Do you ever get stuck for inspiration?

I try not to – I have to turn it on like any other professional. I try very hard not to behave like an 'artist'. I am always asked if I have nightmares. I don't suddenly wake up in the middle of the night and urgently need a piece of paper. Sometimes I look through books for ideas. Or films – I put a film on and look for a situation or a scene which applies and I work from that.



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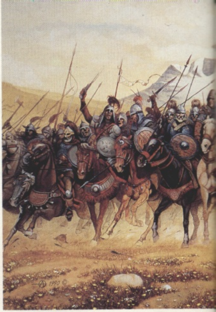
JUDGE ANDERSON: "This is a difficult airbrush painting, done on line board. It's very clinical, very mechanical effect. On this instead off putting on white for highlights you rub off and let the board come through. For machinery and all that it's very good. And I chose this medium for her because she is like that, with this weird costume. What I hated about this is the colouring. I love the blue – but the green... why isn't it red?"

What stages do you go through when producing a picture?

I produce a working drawing the same size as the painting – it's very important to be able to relate to the size of the finished thing. When the drawing's done on tracing paper, I get everything worked out from there, and then I push it through to the board and go over it with a pencil. And even then I'm changing things to get it right. Then I have to fill it in. I know what I've got to do but I can't visualise the picture in colour – I don't see a blurred image of a painting like a photograph. I don't do colour roughs either. I tried it and I can't work like that. I just look at the image and I let it come.

It's decisions all the way down the line – what board to use, what medium to use – it could be acrylic, Chromacolour, inks. What shall I use? But when I've made the decisions and I have to start to put the colour on it – that's the most terrifying time. I usually try to work on the background, the biggest area, like the sky. I fill it in, then I come forwards to the central figure, who's the last to be done. It's almost like going into a fight. I need to be hyped up. I put a lot of loud music on, I jump up and down... I behave like a crazy guy. I need my Dutch Courage. You do all this work putting the drawing down and suddenly this is it.

If I do a couple of hours in the day, then I've broken the ice and I'm into it, I'm exhausted after that, even though it could only be a couple of hours' work. Then I stop and literally run away – I leave the studio. I'm thinking about it all evening, and in the morning I stick on the loud music again and get back into it. Once I'm into it, and I've killed the white, then the music comes down and so do I. It's mechanical. It's funny how it happens. It's almost like somebody else takes over, someone else paints the picture from then on, it's not me making the decisions. I put on a tape or a play on the radio, and a minute seems to pass between the start of the play and the end and I suddenly wake up and I've been painting, but I haven't been conscious of it. I find I paint better like that, when the subconscious takes over and makes the decisions for me. It must be because the subconscious is nearer to the visualisation.



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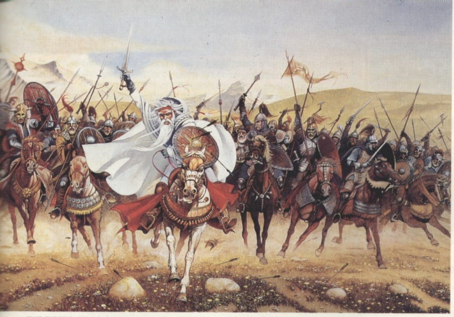
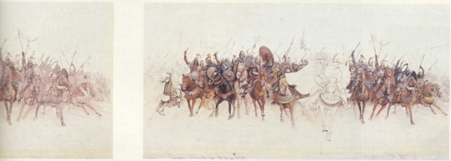
Sometimes I paint on colour paper – stretch colour paper, it's really good. You wet both sides thoroughly in the shower, and as it gets wet it expands and the fibres stretch and it goes all wrinkly. You put it down on the board and cut some gum paper and stick it down quickly all the way round and blot off the excess water and let it dry, and as it dries it shrinks and stretches like a drumskin. The strength of paper when it's like that... you can feel the play in the paper. It's like working on a stretch canvas. The feel of the result is different – it gives it a more painted look. I use watercolour – or fabric dyes, which are concentrated colours but dilute very finely with water. A little airbrushing is done too, but it's mostly hand work. You can wet the whole paper with a sponge and it wrinkles up and all the fibres are open again, so you lay your colour down and as it dries it stretches flat again. You get no hard lines – the colour blends in beautifully, like airbrush work. And because the



THE RIDERS OF ROHAN: These three pictures highlight crucial stages of development. The Riders take shape in monochrome (below) before the three-dimensional effect is further heightened with colour (below right). The background and the central figure (in this case Gandalf) are left until last. The finished piece is above.



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white isn't there you achieve three dimensional results very quickly with minimum effort. I love painting this way.

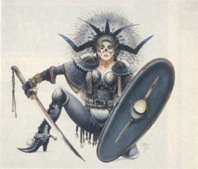
I mask out the central figure with masking film, cutting out the shape carefully so I don't cut through to the paper underneath. Then I do the background, peel off the film and have a neat silhouette of the central image. From there I start to fill in the figures – it's in monochrome to get it solid. Then I start putting colour in and work around it and add more colour until I decide it's finished. You could carry on forever – it's the same with any painting. But with this medium I have to say 'that's it, no major alterations' once I cut it away from the gum paper – if you wrinkle the paper afterwards it stays wrinkled. It's amazing when you cut it out though. You cut along one side and then other side and the paper goes 'chuck' as it pulls away. The tension there is amazing. I haven't used this technique for a while. The girls are done another way.

The pictures of the Amazon girls are really enjoyable to do. There's usually no background to worry about, you just concentrate all your efforts on the female figure and the costume. It's a marvellous feeling – you are clothing a perfect figure. She's beautiful and you are glorifying her further by partly clothing her. All my efforts are to make her look beautiful or deadly – or both. Pure fantasy, as perfect as possible. I could use all sorts of mediums, but the essential things are that it's neat, tight and highly realistic, with every detail shown – like the little baby hairs on the thighs and tummy. The eyes have to have soul, the lips have to be good enough to kiss... I like putting on moles and beauty spots sometimes. That's nice. I can spend a long time choosing the position of a beauty spot. I draw it on in pencil and look at it for ages and try it here and there.

What do you want to do in the future?

I want to find someone, a backer, and do – this is laughable I know – but I want to do a fashion show amongst many other things. I want to bring my girls to life using beautiful girls – professional models – dressed up in my costumes and on a catwalk, with exciting music. My costumes can all be made – they're realistic. A lot of thought has gone into the designs. It wouldn't be cheap but it would be fan-tastic. I can see it in my mind's eye... lots of flowing veils... And the music – primitive music. Drumbeats. And really nice lighting. Then these beautiful creatures come in and – they mustn't smile at all, they must look really hard – and they just move around with that marvellous, graceful and arrogant walk they do so well. A little bit of wind, just catching their veils, feathers and their hair to animate them. It would be so different from anything else.

My designs are half armour and half soft stuff. It would be for those perverts among us who like looking at beautiful women. It's for having fun. It'd just be for the show though – you couldn't mass-produce it and make a fortune. But it could influence others. Art of any type is the evolution of ideas. No idea is 100 per cent original. Artists are influenced by other artists all the time, consciously or unconsciously. If it would prompt designers to develop their own designs... Ah, but who cares – it would be a lovely experience.



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AMAZONA: "I started off with the idea of a leaning figure holding a Roman javelin and a Japanese sword – I didn't know which direction to go. I can sometimes spend days making this sort of decision. The picture really develops itself. I'm always leaving it, walking away, picking up a book on this or that... The headdress wasn't worked out at all at first, but I knew I needed something big and feathery to make the design work. Originally I had a shield behind her back because I knew it needed to be a semi-circle. That's instinct – you just know what it needs. I abandoned the shield because it wasn't it. The 'V' shape made by her legs and shield worked – it's a very powerful design, with the central line running through the middle of the body and face. The focus point really is her face and neck, so it's the only place I put warm colour on – the rest is cold and dark. I was happy with the overall shape so I started to develop the costume. The shield was too bulky – too fat. So I went through all my books of armour, looking at shields from every period you can think of but not one suited – for some reason none of them worked. I don't know how it developed but this irregular shape came about – it's not a mechanically-made shield, it's obviously a hand-made thing so its slightly curved and thicker on the top. And it's just perfect. But its decoration... I wasn't sure. It's such a big area. It was too much to think about though, so I put it out of my mind – the shape was just right so that was enough and I continued with the costume instead. The footwear and legwear was important because her leg sticks out like that. I love all this stuff – the detail of the boots, the spur... And I put this pom-pom there on her boot just because she's a girl – even though she's a killer, she's still a girl. And she dresses up beautifully. She does herself sensuously. It's a contrast between softness and a hardness, and I like that. I put all this jewellery on her glove – I don't like doing naked hands. Hate it. Show me an artist who likes painting bare hands and I see a liar. Hands are so difficult. It's easy to draw sausage fingers, most people do it, but to draw a good hand takes so long. I usually put a glove on, but I decorate it. The gold chain on her wrist – it needed that. It's a breaking point. Her wrist is too weak there, and it makes the figure look weak. I went to town with the sword. I did this very elaborate sort of dragon design on there to start with but I abandoned it later – it was just too ornate. I don't know why I even attempted to do it. I decided I wanted the attention to go on the glove. I hate all ornamental armour and arms. It's for the decadent fools of the courts and palaces, it's not for fighting with. Then I did those lovely shoulder pads – I looked at all the great stuff that American footballers wear, and I based it on that. I put this loose sort of sleeve – almost like a miniature cape – on her shoulder, and it worked because it needed a bit of drapery hanging down to break up the harshness of shape. The way the arm joins the body – it blends it in, whereas if it was at a right angle it'd look terrible. Then I concentrated on the body. I started using scaly armour, with big round circles on her breasts – which I knew were right. And I knew the thongs hanging down from hips were right. I spent ages trying to hang the thongs right, you just know when it looks right. And by leaving the thigh without armour you can have this beautiful limb showing. I mask all the areas, apart from one I'm working on, with old paper – old sketches – to keep it clean while I'm working. For skin texture, that clean fresh look I can achieve with two mediums – but always with the help of the airbrush – inks and gouache or the Chromacolour, sprayed and hand-painted. Then I had to go back to the shield. I did the rim and thought 'this is good', but I had to put something in there. I had a big boss, which I dropped in the end, but I kept that shape. Then I added a bright colour but I hated it so I cooled it down with a yellow and black. But I still hated it because it looked a bit like a ladybird. In desperation I just blackened the whole thing – and it worked. The headdress was the last thing to be done, so I placed a sheet of acetate on top of the painting and roughed it in. And it looked just right. The tiny feathers look like wild hair. And then I finished it."

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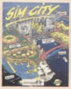

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THIS ISLAND EARTH

Is there anybody out there? Not knowing whether he's a xenophobe or a xenophile, Gordon Houghton scoured the cosmos to find an answer.

> **"The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown..."**
>
> **HP Lovecraft, Supernatural Horror In Literature, 1945**

A GLINT. A blur. And then nothing. But it was something. A close encounter of the first kind? More like last night's curry...

Flashing lights and an incessant hum fill the air. This can't be for real.

Now it's almost on top of you... A giant, hovering fairground attraction. A close encounter of the second kind.

A section breaks away – no, it's a door opening. You can just about make out a shape through the near-blinding light. Hell, it's close. A close encounter of the third kind... Contact! It's a 30-foot long mass of... something. What now? Do you rush up and shake it by the hand – or the throat (if, indeed, it has either)?

Most people would probably go for the throat. But it's hard to say, since no one has a clue what aliens look like, let alone how they feed or breed. The only thing you can rely on is contemporary knowledge spiced with imagination – just about all the aliens you ever see, read about or pump laser beams into are derived from creatures found on Earth or based on human fears.

Fundamentally, aliens are Bad. Foreigners who don't understand. Strangers who threaten. The difference is that aliens can be anything you want them to be, and they can be typically evil without anyone shouting stereotype. They are used as metaphors in all sorts of situations, from the simple 'Us Against Them' style conflict in **Star Wars** and just about every shoot 'em up going, through the political suppression theme of **They Live!**, to the examination of the perfect animal predator in **Alien**. The message is paradoxically subtler if it's conveyed metaphorically through a lizard with a hundred eyes.

In the early days of science fiction, alien themes were pretty transparent: **Invasion Of The Body Snatchers** carries an anti-communist message despite the fact that the alien pods and their spawn are, logically, more efficient and organised creatures, without emotion and so without violence. Fear of the unknown leads to paranoia.

The most effective aliens are often the ones that threaten human survival. They have developed advanced hunting methods. They command respect. They are a reminder of a primitive past in which mankind was more vulnerable to injury and death. What's the Thing other than a modern virus? What's the Alien other than a predatorial lizard? If the Earth-inspired alien isn't normally capable of doing harm but is physically repulsive, film and game makers simply alter the scale: small tentacled creatures grow into huge tentacled creatures.

No alien culture is totally unique, but

ANIMAL MAGIC

MOST FICTIONAL aliens are based on a sound knowledge of contemporary wildlife: they share common themes of incredible strength, size and fertility. These are just some of the more unusual ones...

THE NOISIEST land animals in the world are the Howling Monkeys found in central and South America. They can be clearly heard up to 10 miles away.

THE MOST fertile creature is the cabbage aphid – just one can give rise in a year to a mass of descendants weighing 822,000,000 tonnes, more than three times the weight of the whole world's population. Luckily, the mortality rate is extremely high.

THE STRONGEST animals in proportion to their size are the largest members of the Scarabaeidae beetle family – they can support 850 times their own bodyweight.

THE STRONGEST bite belongs to the two metre long Dusky Shark, which can exert a force of 60kg between its jaws. This is equivalent to a pressure of three tonnes per square centimetre at the tips of the teeth.

THE SPONGE has the greatest powers of regeneration of any animal – it can even regrow its entire body from a tiny fragment of itself. If a sponge is squeezed through a fine meshed silk gauze each piece will live as an individual.

THE MOST DANGEROUS animals are the malarial mosquitoes which, if you exclude wars and accidents, are responsible for 50% of all human deaths since the Stone Age. Even today, despite attempts to eradicate them, more than 200 million people are affected each year.

THE GREATEST concentration of animals ever recorded was a swarm of Rocky Mountain locusts in 1875. Covering an area of almost 200,000 square kilometres, the total weight of locusts was an estimated 25 million tonnes – that's 12,500,000,000,000 of them.

some aliens are more obvious than others. Some film-makers don't bother imagining an alien: in **The Day The Earth Stood Still** (1951) the real alien (not Gort the robot) is simply a humanoid. It's the same with **This Island Earth** (1955): apart from having a funny name, excessive blonde hair and a prominent forehead, Exeter the alien was simply a man trained to handle an Interociter. Spock simply has a pair of jackal's ears and doesn't laugh much.

Most film and TV writers have been more inventive, and have often drawn their inspiration from individual Earth 'monsters', or a combination of several types. **Quatermass And The Pit** (1967) features a race of fuzzy locusts. Many of Star Trek's non-humanoid aliens are animalistic (The Salt Vampire looks a lot like a cross between Chewbacca and a thin bear, the Horta like a lively tortoise), and many of literature's alien life-forms borrow breeding habits, feeding and appearance from Earthly sources.

When drawing on reference points, alien designers also concentrate on the less socially acceptable aspects of being human: mucous (**The Blob**), a reptilian ancestry (Alien), a predatorial nature (**Predator**), bodily invasion (Alien and **The Thing**), physical disfigurement (They Live!), and deceit (Invasion Of The Body Snatchers). In fact, there's an alien for every negative or socially unacceptable aspect of human nature – even down to the nose-picking Gilbert.

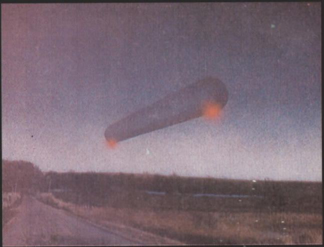
The body is a good starting point for any alien, particularly if it involves internal organs (like **R-Type**'s Level Two mother alien). Again it's fear of the unknown – it's not every day that you see slime, intestine trails, exposed brains and sloppy bits, but there are plenty in alien films, games and books. Nor is it surprising that there are plenty of aliens which invade the body (as in The Thing, Body Snatchers, Alien), or simply have bits of organs sticking out (**Salamander**'s brain-like mother alien, the mutant insectoid in This Island Earth). Any animal threatened by things which it doesn't understand has a natural defensive reaction which involves becoming scared and protecting itself. The human brain, for example, can't cope with creatures that move too quickly or have too many limbs. It dislikes mutation because it varies from the norm, and it's threatened by creatures which hunt in packs.

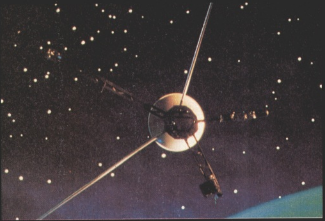
There's enough inspiration for anyone wanting to create their own alien: there are about one and a half million different forms of life on Earth today, ranging in size from micro-organisms only a few thousandths of a millimetre long, to the blue whale and the Giant Sequoia tree, 83 metres high and weighing 6,000 tonnes.

IN THE BEGINNING...

It's thought that life on Earth began 4,000 million years ago, the earliest fossil evidence being thread-like chains of cells. Complex organic molecules such as amino acids were created when the atmosphere was bombarded by ultraviolet radiation or atmospheric lightning. The earliest forms of cellular life were probably bacteria, from which developed

MOST UFO sightings are a case of mistaken identity: over 90 per cent of reports when investigated turn out to have been caused by natural or man-made objects. The main culprits include bright stars or planets (particularly Venus), aeroplanes and orbiting satellites. No spaceship has been scientifically verified, despite the convincing evidence of some – such as the popular 'cigar' shape seen here, witnessed in the US in 1987 and confirmed by Illinois air traffic control.





VOYAGER 2, launched in 1977, sped out of the solar system late last year – it had visited Jupiter, Saturn, Uranus and Neptune, travelling seven billion kilometers in the process. Its most obvious feature was a radio dish measuring 3.7m across, two TV cameras and three arms. The American flag and a record entitled "Sounds Of The Earth" are also stored aboard. Carl Sagan has said "It seemed appropriate to say something about who we are, what our feelings are, where we are, what our aspirations were – emotions NASA felt best conveyed by music." The record actually contains greetings in 60 languages, the sound of wind, animal noises, electronically imprinted words and photographs, and the music – Bach's 2nd Brandenburg Concerto. Voyager 2 will drift through space, collating information, for a billion years.

TRUE LIFE ALIEN ENCOUNTERS

RECORDS of alien encounters stretch from the Stone Age to the present day – the heaviest concentration of extra terrestrial visitation tales occurs in the past half decade. Many of them are concerned with dominant images such as bright lights, curved shapes, furry aliens, the capture of humans, or smells. This suggests either that the same aliens keep coming back for more, or people share common reference points and tend to hallucinate a lot. Listed below are some of the more common alien themes.

ON 4 OCTOBER 1871 William Loosely saw a light, like a star, land in a nearby wood. The following day he found a metal container about 40cm high in the same spot. As he watched it opened and a beam of purple light emanated from it. Staggering backwards he tripped over an even bigger machine. Lights flashed at him in some code which he didn't understand – but unfortunately he was so scared he ran off before communication was established.

IN 1962 Alphonsus Mullaney was fishing with his son on Lough Dubh in Ireland, when he was attacked by a strange creature. It was about the size of a cow, but with short, thick legs and the face of a hippopotamus, its body covered in bristles. Since then, there have been several other sightings of the creature.

IN 1873 a large unidentified cigar-—shaped object was seen flying over Bonham in Texas. It was travelling at great speed and appeared the following day over the parade ground of Fort Scott, Kansas, 350 miles away.

CEDRIC ALLINGHAM went out for a country walk in Scotland in February 1954. He was travelling along a lane near Lossiemouth when a flying saucer landed close by. A figure with a distortedly high forehead and dressed in a shiny metallic suit stepped out, and the two had a brief conversation. Allingham later wrote a book about the event, but disappeared without trace soon after it was published.

THE TERM 'flying saucer' was popularised by Kenneth Arnold, an American businessman. He was piloting a private plane over the rocky Mountains on 24 June, 1947, when he saw several of what he described as "bright, saucer-like things".

IN OCTOBER 1938 people all over America ran screaming into the streets. Others fell down and prayed. Some decided to fight to the death. They all believed that America was being invaded by Martians. The Mercury Theatre of the Air was broadcasting a dramatised adaptation of HG Wells' War Of The Worlds. It took the form of a series of news bulletins which recounted terrifying battles with the invading Martians, and began: "Ladies and gentlemen, I have a grave announcement to make. Incredible as it may seem, strange beings who landed in New Jersey tonight are the vanguard of an invading army from Mars." The Martians were described as "high as skyscrapers, felling crowds with deadly gas." Police switchboards, roads and churches were jammed, even though four warnings were issued that the broadcast was science fiction.

WHEN THE Russian space probe Luna 9 landed on the Moon in February 1966, one of its photographs revealed several long lines of stones stretching across the Ocean Of Storms. The stones were almost identical in size and shape, and spaced at equal distances, giving the impression of a runway. So-called pyramids have also been found – the tallest is about 60 metres high. These are assumed to be natural phenomena.

THE CLASSIC saucer picture is the most common form of UFO sighting. This one, showing three fuzzy UFOs apparently flying over a cityscape was received sceptically by experts – precisely because it is so blurred when other details are clear. Lenticular (lens-shaped) cloud formations, queer reflections of light and ball lightning explain many sightings: there are over 40 a day from around the world.

SPACE 1990

HUMAN EFFORTS to explore outer space and seek out new life have been phenomenal considering that even now the available technology is comparatively crude, and the possibility of what anyone would actually do or say if they did find life hasn't really been explored. These are some of the facts about the last 30 years in space...

THE ONLY planet in our solar system that hasn't been visited by a space probe is Pluto. Observers viewing it from Earth have calculated that it's almost twice as dense as water, and that it's largely rock-based.

WHEN THE signals from Voyager 2 at Neptune reached Earth, they were 20 billion times weaker than the battery power that runs a digital wristwatch.

ACTING TOGETHER, the eight antennae of the Australia Telescope Network are so powerful that they could be used to read the print of a telephone directory at a distance of 10km.

THE MOST widespread element in the universe is hydrogen, which comprises 90% of all known matter. Most life on Earth is carbon-based.

THERE ARE hundreds of probes, telescopes and satellites scanning the universe for life and information about alien worlds. These include the Hubble telescope, the European Space Agency's Giotto probe (which flew through Halley's comet in 1986), the Voyager and Pioneer probes, Magellan (on its way to Venus) and Galileo (on its way to Jupiter).

THERE ARE records of pseudo-UFO sightings as far back as the reign of Charlemagne (742-814). The peasants who spoke to him said that he had fallen from the sky. He said he came from a place called Magonia, where people rode chariots in the sky. It's an explanation that owes more to despotism than xenophobia.

ONE OF THE latest sightings tells us more about the watchers than it does about UFOs. On 26 June, 1990 dozens of people in Liverpool reported seeing 'colourful, bright flashing lights' in the sky. It was Paul McCartney testing out his lights for the Knebworth rock festival.

WHEN UFOs give off an odour it's always unpleasant. On the morning of 13 July 1959 a woman in new Zealand was milking cows when she noticed a green glow all around her. Looking up, she saw a huge circular object approaching, which then came within a few metres of the ground. Through the clear dome on top of the craft she saw two figures in silver suits, apparently inspecting their instruments. Suddenly the craft shot away, leaving behind the stench of burnt pepper...

PARANOIA looms large in UFO sightings. In 1967 American farmer Robert Richardson crashed his tractor into a mysterious craft, which immediately flew off. He informed the UFO investigation team APRO (Aerial Phenomena Research Organisation). Three days later two men, dressed in black, came round and interviewed him about his experiences. The following week two more visited him, again dressed in black suits and looking foreign. They threatened Richardson with death, telling him not to reveal his encounter to anyone.

THE VARIETY of UFO sizes and shapes is as astounding as the tales that accompany them. Most of them are far from what we understand as aerodynamic: there are tales of spikes dragging the assailant off to doom, massive cigars, saucers and hub-caps. The most popular UFO shape classification is 'like an ice cream cone'!

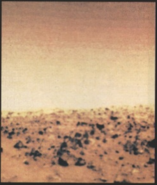
ERIC VON DANIKEN'S book Chariot Of The Gods examined the possibility of alien landing strips on the Nazca Plains in Peru. These are criss-crossed by lines, many hundreds of years old, drawn by native Indians. At ground level they are meaningless, but from the air they are seen as spirals, stars, triangles and straight lines – even pictures of animals. Von Daniken's extra terrestrial connection is unlikely – though the real reason for the carving still remains a mystery.

SLIGHTLY more credible are the rock drawings found on cave walls in the Sahara – these show a number of figures dressed in strange suits and wearing large, domed helmets, not unlike modern space suits.

ALIENS have been known to dance – in Ohio in 1973 a couple were spotted "with feet not touching the ground" prancing around for about five minutes.

THOUGH aliens are mostly humanoid, some are very oddly different. In 1954 three men were walking through a park in Venezuela when one of them came face to face with a tiny creature covered in hair. It attacked him and, just as his friends rushed to help, darted into a silver craft which took off with a loud buzz.

ONE OF THE most spectacular and most completely nutty theories about the origins of UFOs is revealed by the Hollow Earth theory. This suggests that there is a hollow tube running from North to South poles, in which a flourishing alien civilisation exists.



MARTIANS, despite what Ray Bradbury, HG Wells and Jeff Wayne might tell you, do not exist. The planet was first visited in July 1965 by American space probe Mariner 4. Two further US probes (called Viking) landed on Mars in 1976 to look for signs of life, but found only a red, barren, rocky desert. The probes did reveal, however, that the planet was once warmer and wetter than it is today, creating conditions in which life may have existed. More craft are on their way: Mars Observer, to be launched by NASA in 1992, will survey the planet from space. And in 1995, Soviet scientists intend to send a balloon loaded with instruments from Space Probe Mars 94. President Bush has even promised a man on Mars at the start of the next century.

the animal and plant life now in existence. It has also been suggested that life could have been 'imported' to Earth from elsewhere in the universe in the form of complex organic molecules present in meteors or comets.

Seven distinct activities distinguish a living thing from a dead one. A living thing must be able to move, feed, grow, breed, excrete, be sensitive to its surroundings and release energy. Every organism has a life cycle: the sequence of different stages through which members of a species pass. Most vertebrates have a simple life cycle comprising the production of sex cells, fertilisation, the embryonic stage, birth, sexual reproduction and death. Invertebrate life cycles are generally more complex and may involve reconstitution of the individual's appearance. So, dragonflies live an aquatic life as larvae and an aerial life during their adult phase. Frogs develop from tadpoles – butterflies from caterpillars. This chemical soup usually takes the form of a pupa: the non-feeding immobile stage of insect life cycles, in which larval tissues are broken down and adult structures and tissues formed. In many invertebrates and protozoa there are several different stages of life cycle, and in parasites these often occur in the host organism.

Animals have fairly standard breeding patterns. The queen in **Aliens**, for example, behaves like a termite queen with a huge egg-sac and eggs. These creatures are the ones most likely to mutate into new forms by inter-breeding with new organisms (a theme explored in Games Workshop's **Space Hulk**). Micro-organisms are more subtle: they simply swarm and multiply (like the Thing). Invertebrate aliens tend to reproduce asexually, by simple budding of new individuals from the parent: the offspring have an identical genetic make-up to the adults.

Feeding is similarly standard. Despite the variety of feeding methods, the secret of success and survival is simply adaptation – you find many aliens that can ingest poison and survive, or devour blood, bones and clothes without trouble. All creatures need to break down large food into digestible parts, then break down those parts into component molecules to provide energy. In mammals this takes the form of salival and enzyme secretions in the mouth, gastric juices in the stomach, pancreatic juices and bile in the small intestine. Small invertebrates often use mucous nets to break down food, or filtering structures to sift protein from soil. Larger ones swallow whole things like mud and discharge the waste. Further up the scale you have jellyfish which have mechanisms for seizing prey, and mammals that can seize, masticate, bite, rasp and graze. Organisms like parasites have in-built mechanisms for absorbing food dissolved through an external surface.

Survival depends on the relationship between prey and victim. The kind that pleases both is symbiosis: in its strictest sense, this is any close relationship between two organisms of different species, where both partners benefit from the association.

Parasitism occurs when an organism lives in or on another organism (known as the 'host') and feeds on it without immediately killing it. Those that live

> **"If we do find intelligent life out there, I hope it's quite a long way away, so that by the time we make contact we may have come up to its level."**
>
> **Arthur C Clarke**

ALIEN SUB-CLASSES

LIFE ON EARTH is classified into the following four basic species. The most popular fictional alien life forms are drawn from the vertebrates and invertebrates because of their immediate visual impact (whether imagined in a book or on-screen). Even so there are a few examples of aliens based on plants (Day Of The Triffids) and micro-organisms (The Thing).

PLANTS
Fungi
Algae
Mosses

INVERTEBRATES
Jellyfish
Flatworms
True worms
Arthropods
Molluscs

VERTEBRATES
Fish
Amphibians
Reptiles
Birds
Mammals

MICRO-ORGANISMS
Protozoans
Bacteria
Viruses

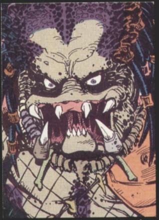
XENOWHAT?

XENOPHOBIA
Fear or hatred of things foreign or alien.

XENOGAMY
Cross-fertilisation.

XENOGRAFT
A graft from a member of a different species.

XENOPHILE
A person who likes foreigners or aliens.



THE PREDATOR is a combination of Ruud Gullit's dreadlocks, biotechnology and a grossly distorted spider's mouth. It's simply an advanced hunter, using chameleon-like cloaking techniques, the strength and claws of a tiger, and thermal vision (its advantage and weakness). Its moral code of honour means self-destruction only if its opponent will die with it.

outside the host (like the Alien face-hugger) are known as ectoparasites; those that live on the inside (like the Alien chest-burster) are known as endoparasites.

Successful parasitism depends upon the survival of both host and parasite – often they have mutual defence mechanisms. Even when the bodily defences attack, the parasite coats itself in the host antigens and so goes unrecognised by the host's defence mechanisms. The most common form of parasite is one that extracts blood. Mosquitos, for example, use their sharp proboscis to pierce the host's skin and suck out the blood (the Salt Vampire in Star Trek did much the same thing with body salt). External parasites such as this usually give something nasty in return: in the mosquito's case it's disease. In the case of the slug-creature in **The Hidden**, it's death.

Defence mechanisms are called for when symbiosis or parasitism don't or can't work. Aliens, like animals, defend themselves in a variety of ways: with invisibility (Predator is like a chameleon), inter-group communication (**Warhead**'s insectoids are like intelligent ants), speed, quick reactions and the ability to attack (Alien behaves like an advanced predatorial mammal).

Creatures attack for three reasons: if they are under threat, for sport, or simply to survive. Aliens are the same, though their weapons are often more threatening: acid, claws, teeth, tails, poison, the use of stealth, camouflage, in-built radar systems, genetic mutation, and shape changing are just some natural examples. Weapons are another story.

Creatures normally communicate by means of sound, although it's claimed that some are naturally telepathic. Alien language structures reflect this, from the guttural grunts of the shopkeeper in **Xenon 2** to Spock's mind-melding abilities. There are other forms of communication though: insects exchange information through touch and taste, man communicates through body language as well as sounds, while bats navigate using natural radar.

If there really are aliens out there, they probably won't be anything like those human imagination has conjured up. The aliens we know now aren't as alien as you might think. Real aliens could be more powerful, more friendly, even more obscure than anyone imagines.

ASH THE ANDROID admired the Alien's purity. It's not as pure as it first seems: its body posture is like a preying mantis, its tongue flicks in and out of its mouth like an anteater, and it has the habits of a variety of insects. Even its flesh is reptilian in appearance.

IS THERE ANYBODY OUT THERE?

A host of finely-tuned antennae are currently directed at the stars, each begging the question: "Is there life elsewhere in the universe?" It's a question which technology has only begun to answer in the last half century: England's Joddrell Bank dish was the first telescope in the world to be asked to look for life in space and listen for messages.

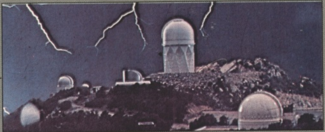
A series of American space probes lifted the quest from Earth to the stars. Pioneer 10 was one of the first: launched on March 3, 1972, its main function was to pass close to Jupiter and collate data, but it also had a deeper purpose. Attached to it was a plate of aluminium, which carried a design showing a man and a woman, together with computerised information about the location of the Earth. Powered by four small nuclear generators, it was the first man-made object ever to leave the solar system.

Ours is the first generation to have a realistic chance of discovering alien life forms. At the moment there is no solid evidence anywhere. This is one reason why the Hubble Space telescope was launched – it's estimated that it will be able to discover the existence or otherwise of planets orbiting the nearest star (Proxima Centauri, 4.22 light years away). If it finds planets there, scientists will suppose that the universe is crammed full of such planets – the search would have begun later this year, but the telescope is currently out of action until 1993, because someone forgot to focus it properly before launch.

Other satellites have already revealed telling information: perhaps the most impressive evidence so far for the existence of other planetary systems was found in 1983, when the Infra-Red Astronomy Satellite, IRAS, detected clouds of dust around more than 40 stars – thought to be planets in formation. If that's the case, they have another 4,500 million years to go before they can communicate with us.

People don't fear aliens as much as they used to, partly because there's a greater flow of information. The mass hysteria caused by Orson Welles' 1937 radio broadcast about invading Martians brought to a focus the uncertainty of Americans during the years of the Depression. Paranoid science fiction movies of the '50s reflected McCarthyism as much as the fear of alien invasion. It seems inconceivable that alien paranoia could achieve such widespread effect again.

IT'S LIFE, JIM, BUT NOT AS WE KNOW IT...



NASA HAS a standard formula for calculating the possibility of life on other planets. It's evaluated in arcane terms and many of the parameters are unknowable: some scientists estimate as many as 100 billion stars in our Galaxy, and have conjectured maybe a million civilisations like ours in existence right now. The most conservative estimate is the one below. Both are calculated using the same formula...

THE NUMBER OF CIVILISATIONS CAPABLE OF COMMUNICATING WITH US RIGHT NOW (N) = THE NUMBER OF ESTIMATED STARS IN THE GALAXY (FOUR BILLION) x THE PORTION OF THOSE STARS HAVING PLANETARY SYSTEMS (ONE QUARTER) x THE PORTION OF THESE PLANETS WITH AN ECOLOGY TO SUSTAIN LIFE (ONE HALF) x THE PORTION OF THESE ON WHICH LIFE ACTUALLY DOES DEVELOP (NINE TENTHS) x THE PORTION OF THIS LIFE WHICH IS ACTUALLY INTELLIGENT (ONE TENTH) x THE PORTION OF THIS WHICH COMMUNICATES OUTWARDLY (ONE THIRD) x THE LONGETIVITY OF ANY TECHNICAL CIVILISATION AND THE POSSIBILITY OF IT EXISTING AT THE RIGHT TIME (MANKIND HAS BEEN CAPABLE OF COMMUNICATING FOR JUST 45 YEARS OUT OF FOUR-AND-A-HALF BILLION, IE: A FRACTION OF 1 IN 100,000,000)

THUS: N = 400,000,000,000 x 1/4 x 1/2 x 9/10 x 1/10 x 1/3 x 1/100,000,000 = 15

So, on the least favourable estimates, there are merely 15 possible intelligent life forms in the Galaxy currently able to communicate with us.

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SMALL SCREEN LITTLE GREEN MEN

COMMERCIAL TELEVISION and science fiction are widely regarded as incompatible for a couple of reasons. The TV audience is generally conservative, so any slimy, green Bug-Eyed Monster threatening the status quo has never proved too popular. And as anyone who's watched **Blake's 7** knows, TV can't afford the special effects. SF script writers have evaded the problem by creating characters and series which address 'big' issues. **Star Trek**, whilst supposedly about contact with new worlds and civilisations, was more concerned with how long Jim could resist violent answers to moral questions, how Spock could balance the logic of his head and the humanity of his heart, and how Scotty could deal with engineering problems.

And TV just keeps on dabbling in SF: since 1950 over 100 series and programmes have been made. Only one of those has ever entered American TV's Top 20 (Star Trek at its highest reached Number 52). These attempts have thrown up some acknowledged alien classics (such as **The Outer Limits**), but there have been some miserable, tacky efforts too.

The one great advantage modern TV SF has over its predecessors is a better understanding of what motivates creatures to interaction and violence. Aliens nowadays are a much more sophisticated bunch: there are few blindly-thrashing thick mutant monsters of the '50s. They have highly evolved defence and attack mechanisms. They are devious. They want to conquer the world not by annihilation but by infiltration and subversion from within. There's also the peculiarly modern species – the entirely 'friendly' alien which doesn't hide its motives and has no base instincts. This bland creature was given a lease of life by big-screen appearances in **Close Encounters** and **ET**.

ALF AND GILBERT

ALIENS reflect the mood of the society in which they are created, to the point where contemporary television hardly has any threatening invaders from space. Most of them are like ALF and Gilbert – benign, chummy, quick-witted creatures who could pass for human comedians if it wasn't for excessive hair (in ALF's case) or excessive mucous (in Gilbert's). Some alien premise is maintained: ALF is constantly hidden from public view (despite a worldwide TV audience) and Gilbert slobbers around in a space ship from the planet Drill.

DR WHO

NOW IN HIS 26th year, Dr Who stubbornly refuses to die (he just regenerates). This is probably because the series format is so flexible: the only fixed elements are the name and mode of travel, the bits inbetween filled by aliens and plots. His arch-rivals are the Daleks: slimy creatures inside a metal shell whose one fatal flaw is that they can't negotiate steps. Dr Who has featured over 140 different kinds of alien, and if you have access to satellite TV, you can see them all again, right from the start. Blake's 7, Britain's only other successful attempt at serious alien SF, ran from 1978-81 and achieved cult status on both sides of the Atlantic. At its height it boasted 10 fan clubs and a Blake's 7 magazine that sold 40,000 copies a month. Cally (a humanoid) was the main alien – like all the rest she was neither good nor bad, but a mixture of both.

TWILIGHT ZONE

BOTH The Twilight Zone (134 episodes) and The Outer Limits (49 episodes) were American scare shows first run in the late 1950s and early '60s. The latter concentrated more on aliens than the former, though the former was undoubtedly the better series – The Twilight Zone attained such popularity that there was even a boardgame based around it. If the aliens in TTZ were monstrous and beyond understanding, those in The Outer Limits were even more so. Amongst its vile species were The Thetan (Architects Of Fear), a hideous, scaly, bird-footed nitrogen-breathing monstrosity; the Chromoite (The Mice) a gelatinous, crab-clawed biped; and the Zantis (The Zanti Misfits) – large, ant-like insects about a foot long with humanoid faces, round pupilled eyes and tiny, mean teeth. Xenophiles should keep their eyes peeled for re-runs.

UFO

UFO WAS THE ultimate series about faceless aliens. It's set 'in the late 20th Century', with good-guys SHADO (Supreme Headquarters, Alien Defence Organisation) attempting to thwart unidentified aliens. These aliens are a sterile race, unable to reproduce – the only way they can stay alive is by kidnapping humans, extracting their organs and transplanting them into their own bodies. SHADO's struggle is never-ending, since no one knows where the aliens come from.

SPACE 1999

SPACE 1999's 47 episodes were all set on 'Moon Base Alpha', a lunar station of 311 scientists and researchers. In 1999, a freak accident with the moon's nuclear waste dumps sent it spinning off into space, through a black hole and into unknown territory. The series' most popular alien was Maya, the last survivor of the planet Psychon – a creature with sideburns, she had the ability to change shape at will. Lost In Space was a forerunner of this marooned theme, though its laughable acting, typically monstrous aliens and bland sets bequeathed it to cult viewing.

V

V (THE MINI-SERIES) achieved a more modern, subtle approach to aliens in just eight hours' worth of episodes. The plot is simple: in the late 20th Century a group of humanoid aliens visits earth, bringing advanced technology and friendship in return for the right to extract minerals. In truth, they are carnivorous lizards in latex, secretly syphoning Earth's water and freezing humans for future midnight snacks. They aren't idiotic conquerors but subtle infiltrators, wooing people in power, using propaganda ("The Visitors are our friends"). Just in case anyone gets really confused, it's made pretty clear that they are simply a form of Space Nazi – even down to their adopted swastika-like symbol, stark uniforms and heavy boots. Their psychological make-up is fairly complex: Willie the alien wasn't sure that the Visitors were doing the right thing, whereas Diana was so evil that she ate live mice. An NBC follow-up series largely lost the excellent political thread, though John Carpenter's film They Live! revived the theme in the cinema.

STAR TREK'S original run lasted from 1966 to 1969 and featured 78 episodes: it was panned by the critics as a juvenile space opera, it never reached the American top 50 and even Gene Roddenberry's father found it embarrassing. It was apparently ahead of its time: today it's the force behind books, records, five films, dozens of licensed products and hundreds of millions of dollars' worth of video and spin-off sales. Its success wasn't due to low-budget effects, more to the exploration of human values in the face of the unknown (largely, aliens). Spock's futile attempts to repress his human characteristics and Kirk's constant optimism, anti-belligerence and guile all make it appealing. The background is the 23rd century. Mankind is a peaceful race and has joined the United Federation of Planets (UFP), which maintains a military force – Starfleet – for defence purposes. This armada of space vessels is used to run errands, contact previously unknown civilisations and explore new worlds. There are two major enemies: the Klingons (greasy, swarthy, bearded barbarians) and the Romulans (brilliant descendants of the Vulcans). Both these races are largely human-like in their behaviour and physical characteristics. There are plenty more where they came from.

MORK

ALIEN HUMOUR is usually human humour – if it wasn't, no one would get the joke. A couple of series made a successful stab at the genre. The Hitch-Hiker's Guide To The Galaxy transformed trivial events and objects into galactic problems; its aliens were transparently human, from the bureaucratic, sadistic, poetry-reciting Vogons to the Golgafrinchians, advertising and management executives thrown off their home planet because they were useless. Mork (in Mork And Mindy) was the TV equivalent of Bob the Alien's comic strip, inadvertently exposing human shortcomings via quick wit and naivete. Mork actually began life as a guest star on Happy Days in 1977.

TV TRIVIA

THE SUCCESS of a science fiction series is never guaranteed – even before they start, many have to overcome substantial problems and implement face-saving last minute changes. Others just make things up as they go along.

THE TWILIGHT ZONE

THE TITLE was borrowed from a term used by Air Force pilots.

FOR ITS EFFECTS, TZ often borrowed from other series and films. Costumes have been loaned from Judy Garland's musical Meet Me In St Louis, Forbidden Planet and an episode of The Outer Limits.

DR WHO

TARDIS stands for Time And Relative Dimension In Space. The original series plans called for the vehicle to change appearances and camouflage itself wherever Dr Who landed. The first episode took place in London, so the camouflage was a police box – but after it was built producers realised they'd blown half their budget on it and couldn't afford further changes – so it remained as it was.

IN 1963 the Daleks were built for less than 500. The script called for six of them, but the show could only afford four – so they had to use two cardboard cut-outs with photos of the Daleks pasted onto them to give an impression of half a dozen.

THE PROGRAMME was originally planned as an educational series in which the doctor would guide the viewers through history. Unfortunately, ratings soared every time bug-eyed monsters were used, so that's the way it stayed.

THE NAME Daleks reputedly came about by accident. One of the writers of the series was trying to think of a name when his eyes fell upon an encyclopedia. One volume covered entries between DAL and EKS.

V

THE BUDGET for the first V mini-series was $13 million (3.3 million per hour) – at the time the most expensive made-for-TV production ever. The second series topped 14 million. So where did all the money go? Well, there were 6,500 uniforms, the aliens' conversion chamber cost £250,000, a six-second shot of "a small spaceship diving towards earth" cost £25,000, and each blast from a laser rifle cost £1,000.

THE IDEA for the show's name came to Kenneth Johnson in a toilet. Whilst he was writing the script he came across some graffiti, which reminded him of some WWII graffiti he'd seen. The most popular WWII graffiti was simply 'V' for victory.

50 FEARSOME ALIEN FILMS

PLENTY of alien antics to digest...

The Abyss (1989)
Alien (1979)
Alien Nation (1988)
Aliens (1986)
The Blob (1958)
Close Encounters Of The Third Kind: The Special Edition (1979)
Critters (1986)
Battlestar Galactica (1978)
Daleks Invasion Earth 2150 AD (1966)
Dark Star (1974)
Day Of The Triffids (1963)
The Day The Earth Stood Still (1951)
Dr Who And The Daleks (1965)
Dune (1984)
The Empire Strikes Back (1980)
Enemy Mine (1985)
ET The Extra Terrestrial (1982)
The Explorers (1985)
Flash Gordon Conquers The Universe (1940)
Forbidden Planet (1956)
Forbidden World, aka Mutant (1982)
The Hidden (1988)
I Married A Monster From Outer Space (1958)
Invaders From Mars (1953)
Invasion Of The Body Snatchers (1956)
It Came From Outer Space (1953)
It Conquered The World (1956)
The Last Starfighter (1984)
Lifeforce (1985)
The Man Who Fell To Earth (1976)
Not Of This Earth (1956)
Plan 9 From Outer Space (1956)
Predator (1987)
Quatermass And The Pit (1967)
Return Of The Jedi (1983)
Robot Monster (1953)
Starman (1984)
Star Trek IV: The Voyage Home (1986)
Star Wars (1977)
Strange Invaders (1983)
They Live! (1989)
The Thing (1982)
The Thing From Another World (1951)
This Island Earth (1955)
The Titan Find, aka Creature (1985)
2001: A Space Odyssey (1968)
War Of The Monsters (1972)
War Of The Satellites (1958)
War Of The Worlds (1953)
Xtro (1982)

PARANOIA AND PEOPLE POWER

SCIENCE FICTION films share an uneasy borderline with horror when it comes to aliens. The only difference between the two is that the former come from the future and the latter (usually) come from the past – SF offers squelching, tentacled, ravening Bug-Eyed Monsters in alien environments. These BEMs make their hideous, destructive progress through almost every page of '50s pulp magazine fiction, influencing many film makers and writers (Edgar Rice Burroughs was particularly fond of them, as was Alex Raymond, the creator of **Flash Gordon**). After a relatively quiet period from 1960 to the late 1970s, **Alien** (1979) gave monsters a new lease of life.

Alien films share many common themes, many of them political: subversion, invasion, telepathy as the next evolutionary stage, a superior technology deceiving an inferior one. Sometimes mankind's own technology goes wrong, or is insufficient to deal with a threat, or misinterprets alien intentions because of a lack of communication.

Alien monsters with superior intelligence have always bothered people: you'd almost expect humanoid aliens to be blessed with it, but a clever, incomprehensible BEM is something relatively new. Both humanoid and green 'n' slimy alien visitors have received first-hand experience of man's xenophobia, expressing itself in hostility and aggression. It happened to the god-like alien in **The Day The Earth Stood Still** (1951), **The Man Who Fell To Earth** (1976) and **Starman** (1984).

Occasionally there's good reason to feel threatened. Aliens that shoot, trample or spit acid first then ask questions later have invaded Earth in countless 1950s films such as **The War Of The Worlds** (1953) – they even made a photosynthetic entrance in **The Day Of The Triffids** (1963).

But it wasn't always so bad: the very first film to feature an alien was **When The Man In The Moon Seeks A Wife** (1909): it was made in black-and-white, in Croydon, and was 15 minutes long. It featured the moonman descending to earth in search of a bride – the theme of alien falling in love with earth woman became prevalent again in the 1950s. He finally wins her heart by giving her a dose of anti-gravity gas and whisking her back to the lunar landscape. The invasion theme didn't take long to rear its head though: one of the earliest 'invasion from the air' films was also made in 1909. Simply titled **England Invaded**, it was a response to public fears of England's imminent attack by a European power, a theme (unsurprisingly) repeated in films of the late 1930s. Mankind's space travel first got underway as early as 1911, with the four-minute feature **A Trip To Mars**: a scientist lands on Mars, is attacked by vampire trees and meets a gigantic Martian.

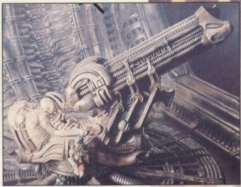
Despite this promising start, alien films didn't really grab the imagination until the 1930s, with the Flash Gordon serials (1936, 1938 and 1940), and the **Buck Rogers** serial (1939). These were typical: most of the films featured superheroes conquering evil empires, coincidental with trouble in Europe and impending war. Sporadic serials appeared throughout the war, including **The Purple Monster Strikes** (1945), the first film to deal with direct invasion from outer space.

The 1950s was the real Golden Age for invasion SF. Aliens are a mirror to the psychology of the society in which they are created, and this was the decade in which anxiety, complacency and paranoia were amplified by space exploration and nuclear testing. The world was divided by an Iron Curtain and, in America at least, the fear of subversion from within was very real. Films as diverse as **The Thing From Another World** (1951), **The Quatermass Experiment** (1955), **Invasion Of The Body Snatchers** (1956) and **I Married A Monster From Outer Space** (1958) echoed the national fear. Monsters from without and within threatened America – Hollywood itself was investigated by the House Committee on UnAmerican Activities. Not all invaders were evil: a variety of aliens had peaceful intentions but were met with hostility, like **The Man From Planet X** (1951).

A few films went even further: some, like The Day The Earth Stood Still, addressed themselves directly to the political implications of such anxieties, while others notably War Of The Worlds had a religious dimension that saw alien visitation as punishment. And, of course, there were less subtle, barely disguised anti-communist works such as **Invasion USA** (1952) and **Red Planet Mars** (1952). In total over 60 alien films were made in the 1950s.

The '60s and '70s saw science fiction emerging from the mire of tacky political comment and shock tactics. Few credible aliens emerged before **Star Wars** (1977) and **Close Encounters Of The Third Kind** (1977), but a steady flow of silly mutants lived on in films such as **Invasion Of The Star Creatures** (1962) and **Zontar, The Thing From Venus** (1966). Even so, the alien genre was becoming more earnest. Day Of The Triffids (1963), **Quatermass And The Pit** (1967), **Solaris** (1971) and **Dark Star** (1974) were among the best, but probably the most unusual alien 'life' was seen in Stanley Kubrick's **2001: A Space Odyssey** (1968) – a monolith.

Close Encounters and Star Wars witnessed the boom in 'nice' aliens – the bland species that have appeared as children's pals in numerous films since: **Explorers** (1985), **Flight Of The Navigator** (1986), **ET** (1982), **Mac And Me** (1989), and **Batteries Not Included**. More credible and entertaining adult chums have made co-star billing in films such as **Enemy Mine** (1985), Starman (1984), **The Last Starfighter** (1984), **Alien Nation** (1988) and **The Abyss** (1989). However, the one alien type which has best clawed its way back from the brink of silliness is the inimical, mucous-ridden monster – particularly effective in Alien (1979), **Aliens** (1986), **The Thing** (1982), Predator (1987) and **The Hidden** (1989). For an examination of just what might motivate aggressive extra-terrestrials into combat – how they attack, defend themselves, digest, corrupt and infiltrate – these are the ones to watch.



THIS IS Alien's sole non-living extra-terrestrial life-form, a fossilised creature (thought to be biomechanoid) which is probably the source of the warning signal sent to other space travellers. Apparently turned inside out it has a hole punched in its 'chest' – evidence that it, too, was conquered by the species which attacked the Nostromo. The pilot is 26 feet tall, and the walls of his cockpit were re-used as the walls of the egg silo.

ALIEN

ALIEN began life as an idea in Dan O'Bannon's notebook. O'Bannon, originally selected to create the special effects on Dune, wrote the plot and created some of the primary alien designs. His storyline was followed almost to the last detail: seven crew members aboard the commercial towing vehicle Nostromo (registration number 180924609) – a refinery processing 20,000,000 tonnes of ore – are woken from cryogenic sleep to investigate a transmission of unknown origin which the ship's computer has intercepted. The transmission is a repeated signal at 12-second intervals and is discovered, too late, to be a warning.

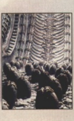
The Nostromo's shuttle craft lands on an alien world with a primordial atmosphere of nitrogen, carbon dioxide crystals and methane. Three crew members are assigned to investigate the signal: Kane, Dallas and Lambert. Kane is attacked beneath a derelict alien spaceship by an unknown creature, which attaches itself to his face and implants its own egg in his stomach. Weeks later, after the original face-hugging alien has apparently died, a second alien bursts from Kane's stomach, grows, and begins to pick off the other crew members.

A large part of the film's success is due to HR Giger's alien designs. They are startling creations, reptilian, phallic, oozing mucous – stealthy, expert predators honed to the sole aim of survival. His aliens represent those aspects of mankind and its past which we would rather forget: our primordial ancestors, whose essence was aggression, without culture or rules.

This alien is, like many insects, a two-stage creature. Its primary form is the face-hugger, a simple, parasitic organism which needs to find and feed on living tissue to implant its second stage. The host is used as a cocoon from which the second alien bursts. Once outside the body it develops into its mature phase: a huge, unrestrained hunter with iron hide, acid for blood and natural killing instincts.

"EACH EGG was roughly a third of a metre high, oval in shape and leathery in appearance... As he continued to stare, eyes widening, the surface continued to clear, becoming transparent as glass. A tiny nightmare was now clearly visible within the ovoid. It lay neatly coiled and folded about itself, compact and delicate and all made of a rubbery, filigreed flesh... It looked very much like the hand of a skeleton, save for the extra fingers.

Extract from Alien by Alan Dean Foster



HOUSED in a gigantic subterranean egg-silo beneath an abandoned space ship on an unknown planet in a foreign star system lurk unidentified alien eggs, stored beneath a cool film of mist which reacts when broken. These eggs house the face-huggers: the primary form of alien life which needs living flesh for their spawn to feed on. Initially completely sealed, it opens out like a fan to reveal pulsating, heart-like organic tissue. It's an effective trap waiting to spring.

"A MUSCULAR tail was coiled beneath the base of the hand. On its back he could just make out a dim, convex shape that looked like a glazed-over eye... The ovoid exploded. Propelled outward by the sudden release of energy contained in the coiled tail, the hand opened and leaped at him. He raised an arm to ward it off, too late. It fixed itself to his faceplate. He had a horribly close glimpse of the weaving tube in the centre of the palm stroking the front of the glass, centimetres from his nose. Something started to sizzle and the material of the faceplate began to deliquesce... The long, sensitive fingers had slipped through the open faceplate. They reached over his skull and around the sides of his head, while the thick tail slid inside to wrap itself snake-like around his neck. Something was pushing insistently at his lips."

Extract from Alien by Alan Dean Foster

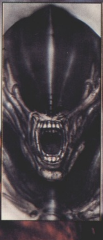
THE FACE-HUGGER feeds its victim oxygen, renders it comatose and keeps it alive. It has eight claw-like digits, a strong, coiling tail for grip, and an egg implantation organ which passes down the host tissue's throat. Its outer layer consists of protein polysaccharins, but it regularly sheds its cells and replaces them with polarised silicon, giving it a prolonged resistance to adverse environmental conditions. It has a double skin layer with molecular acid (like blood) flowing at high pressure between the two – as a result, no one dares kill it. It constantly adapts to the conditions it finds itself in, probably filtering the atmosphere through surface pores.

THE HUMAN cocoons [illegible] in the original film, eventu[illegible] sequel, Aliens, and [illegible] inspiration for [illegible] creatures are fi[illegible] have eggs, qu[illegible] an insecto[illegible] self-sacrifi[illegible] huge nu[illegible]

"A RED STAIN had appeared on Kane's tunic. It spread rapidly, became a broad, uneven bloody smear across his lower chest... His shirt split like the skin of a melon, peeled back on both sides as a small head the size of a man's fist punched outward. It writhed and twisted like a snake's. The tiny skull was mostly all teeth, sharp and red-stained. Its skin was a pale, sickly white, darkened now by a crimson slime. It displayed no external organs, not even eyes. A nauseating odour, fetid and rank, reached the nostrils of the crew."

Extract from Alien by Alan Dean Foster

THE CHEST-BURSTER is most symptomatic of the fear of bodily invasion. Emerging from a host corpse, it is a bald, reptilian creature, the post-embryonic stage of the mature Alien. It cannot be fought with electricity, fire, ammunition or even a vacuum – nothing destroys it. It's able to shed its skin regularly and develop at an alarming rate, its clawed arms and legs able to propel it at high speeds.



[illegible] downward. [illegible] conveyed [illegible] in check. [illegible] completely [illegible] over [illegible] hands going [illegible] his hands [illegible] might as well have been weld[illegible] up in that hand, [illegible]

Extract [illegible] Alien [illegible] Foster

THE MATURE alien is [illegible] ator. Lurking in shadow [illegible] its victims like a [illegible] it does attack, it [illegible] everything, [illegible] no traces of its [illegible] nce. Virtually [illegible] ble to kill, its structur[illegible] ly matched by its h[illegible] it'[illegible] vor unclouded by [illegible] ce, [illegible] or delusions of mor[illegible] The [illegible], semi-transparent cranium contai[illegible] two-layer jaw with two sets of razor teeth. The inner, detachable set is actually an [illegible] tongue which acts as a [illegible]

THE WRITE STUFF

ALIEN LITERATURE has the same kind of therapeutic value as that found in films: it explores contemporary issues and fears in a metaphorical context. In English language SF, extra-terrestrials come in all varieties: good, bad and bland, superior guardians of mankind's interests, or the classic Bug-Eyed Monsters. In socialist countries more than anywhere else, writers often argue that beings who have attained the technology capable of interstellar flight will have shed the burden of war: reason will triumph among the stars.

Aliens have different behaviour patterns towards humans: they ignore us (which implies we aren't important to them), or exterminate us like vermin (because they are afraid or need to survive). Or they sometimes simply treat us as pets. Sometimes contact is altogether impossible, as in Katherine MacLean's **Pictures Don't Lie**, in which the long awaited visitors from space are so small that they drown in a puddle. Stanislaw Lem is probably the most modern thinker of them all: he argues that the physical form of aliens may be so different from anything we know that no common point of reference will exist. His novel, **Solaris**, contains humans unable to determine whether or not the ocean on the planet Solaris is intelligent...

BUG-EYED BOOKS

SF has long been a way of exploring contemporary society through visions of the future, so any aliens you find are often likely to be human in thought (and sometimes appearance), with barely cosmetic differences. Most of the more 'famous' writers have concentrated on humanoid aliens, since science fiction is sometimes a political genre. In **Eon**, Greg Bear's alien Olmy is actually a descendent of the human race, made alien only by his civilisation's superior mastery of science and his inability to cry. Robert Heinlein's worlds are futuristic and familiar at the same time – the humans themselves have developed genetically and psychologically into a state alien to us. Ray Bradbury voices protests against material civilisation by having superior alien cultures destroyed by aggressive, primitive Earth cultures: **The Martian Chronicles** is probably his most famous collection.

Brian Aldiss' early works portrayed alien worlds as if they were the difference between Capitalist and Communist societies. His later novels and stories broadened their themes to encompass the **Helliconia** books and the entire scope of human development in **Galaxies Like Grains Of Sand**. Few writers attain his breadth of imagination, though many are better technically. Stephen King's **The Tommyknockers** is one of the more recent and readable alien invasion stories: in the '50s film tradition it contains the standard elements of paranoia and slimy monsters. In the modern tradition it's a story of subtle deceit.

Many films began life as books: HG Wells' **War Of The Worlds**, Arthur C Clarke's **The Sentinel (2001: A Space Odyssey)**, Wyndham's **Day Of The Triffids**, Jack Finney's **The Body Snatchers**, Walter Teris's **The Man Who Fell To Earth**, Lem's **Solaris** and Frank Herbert's **Dune**, to name a few. The debt owed by alien films and games to novels and short stories is a large and often unrecognised one.

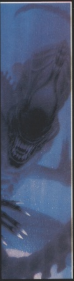
ALIEN STRIPS

Comics and short story magazines are where science fiction began. The widely held view is that modern SF dates back to the emergence of **Amazing Stories** – not for its literary qualities, but for the social consequences of the concentration of speculative fiction in one single publication. Before then tales had only been printed individually in books or general magazines. Amazing Stories was a focus, and so spawned the modern generation of alien life forms.

The range of these comics (now no longer in existence) began in earnest in the early 1930s – Amazing Stories, **Weird Tales, Scoops, Wonder Stories, New Mystery Adventures, Fantastic Novels Magazine**, **Famous Fantastic Mysteries**, and **Astounding Stories Of Super Science** (which underwent a couple of name changes to **Astounding Stories** and **Astounding Science Fiction** by 1940, before settling on the title **Analog Fact And Science** in 1960, reflecting the decline of pure SF stories). Many writers first appeared in magazines: Isaac Asimov, HP Lovecraft, Van Vogt, Theodore Sturgeon, Fritz Leiber and Robert Heinlein among them. Heinlein first appeared in Astounding Science Fiction in 1939, Lovecraft had stories published in Astounding Stories in 1936.

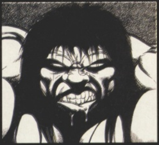
The so-called 'golden age' of science fiction writing occurred in the 20 years before the war – and it was a period ended by the war. Alien invaders were superseded by real invaders, and many of the new writers were called up to help the war effort. Astounding Science Fiction (which still sells more copies than any other SF magazine) led the field in a fight back after the war, facing stiff competition only from **The Magazine Of Fantasy And Science Fiction**.

Modern day magazines still exist, but there are few purely narrative magazines solely dedicated to stories of aliens and invasion. Comics have now taken up the major challenge: Superman still lives, the Mekon is still troubling Dan Dare, and a new generation of aliens has grown up, more complex, less fantastical, more contemporary. These captions represent the best of the British alien comic community.

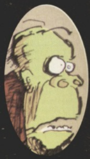


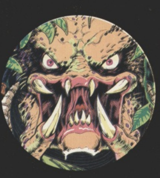
DARK HORSE COMICS' Aliens series is loosely based on the film, exploring some of its more disturbing ideas without actually recreating it in comic form. It revives the idea (suggested by Alien and Aliens) that the alien life-forms can be controlled and used for military purposes. Its writing is a mixture of colloquial speech and some striking philosophical pieces: "The Alien enjoyed an ethical purity that transcended morality. It didn't concern itself with human concepts of good and evil – it didn't have to. It bore no malice when it killed, and that was where we were different." It also addresses ideas of alien storage, and the cross-fertilisation of species with the same unnerving edge found in the film. Recommended reading for xenophiles.

ONE OF TWO black-and-white comics in this selection (the other is Bob the Alien), Roachmill makes excellent use of light and shadow to create a threatening environment. The story is set on a future Earth when aliens have settled and intermingled and inter-bred with the local populace, with interesting results. One of these is Roachmill, a cross between Clint Eastwood, the Terminator and an insect. He's almost entirely human, apart from a couple of grasshopper-roach legs attached to his sides. He's also one of the best alien characters around. The comic has a great sense of humour, snippets of philosophical musings and a strong awareness of contemporary stereotypes: the blundering military, class systems, bungling bureaucracy. With one foot in the future and one in the present, it's well worth checking out.



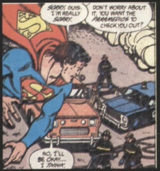
DARK HORSE COMICS specialises in extra terrestrials. This time it's a wacky alien called Bob exploring a strange land in much the same way as a tourist would. Bob's from Venus, and so does all the things that embarrass people not in touch with cultural differences – only worse because he's an alien. He eats cigarettes, uses strange idioms, tells people openly that he's an alien, spouts cliches and buys picture frames and leaves the sample pictures in. Bob's like a cross between Mork, Spock and C-3PO, and the strip is worth a read for a laugh or two.



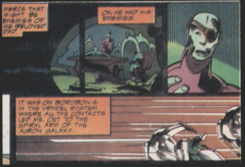


LIKE ALIENS, the Predator comic doesn't follow the film plot, but borrows its ideas and atmosphere. It stars Dutch Schaefer's brother and a second predatorial xenomorph, the latter trying to gain revenge. Naturally the writing is gritty (like the film script): sarcastic, macho and dramatic – like his brother, Schaefer Number Two can't stand bureaucrats. It does delve into alien motivation and predatorial techniques (Schaefer is electronically tagged by the alien), and there are some decent Hemingway-style pieces of writing: "It wasn't so much the sport we liked as the challenge of the hunt – being on our own, testing ourselves against nature." The only occasional disappointment is the artwork – it's hard to reproduce the shimmering, chameleon-like alien disguise on paper. Continuing the Predator/Aliens theme, Dark Horse has another comic out soon, simply titled Aliens vs Predator (and licensed by Activision – see News, Issue 22).

SUPERMAN and his spawn are two of the oldest comic aliens (the father first appeared in Action Comics in 1938): clean-cut, athletic and adventurous, they attempt to epitomise American manhood in the 20th century. The last survivor of the planet Krypton, Superman is an almost invulnerable alien capable of flight and endowed with X-ray vision. His image hasn't changed much over the years – his stories still feature the thigh-slapping superhero against the moustache-twiddling anti-hero – but attitudes towards him have. Nowadays, most people can't help wishing Lex Luthor would win a few. And Superman and Boy readers divide into two schools – those who see him as causing psychological harm because he chooses force as a solution, and those who see him simply as the truest expression of the American way of life. His popularity is beyond doubt: as well as numerous films there's also a Superwoman and Superdog, and a Superboy TV show in America.



SORRY, GUYS. I'M REALLY SORRY.
DON'T WORRY ABOUT IT. YOU WANT THE PARAMEDICS TO CHECK YOU OUT?
NO, I'LL BE OKAY... I THINK.



MERCS THAT MIGHT BE ENEMIES OF ME BELOVED DAD.
OH, HE HAD HIS ENEMIES.
IT WAS ON BOROBON 4 IN THE VRNDEL SYSTEM WHERE ALL THE CONTACTS LED ME. OUT TO THE SPIRAL ARM OF THE AURON GALAXY.

WITH PLENTY of exotic, bizarre alien life-forms and alien worlds, you might think Alien Legion would be tops in any xenophile's reading list. It's not as good as it could be though: the aliens are derivatives and very human psychologically. They are dedicated to fair play and stamping out mercenaries and enemies who cause trouble, such as large bunny rabbits (Llabsito Dianimal) from the planet Bar-enon. Take it or leave it. Better still, leave it.

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COMPUTER CREATURES

> **"If aliens really are out there, they wouldn't want to shake our hand, they'd bite it off. Any aliens we discover are going to be totally aggressive and unsympathetic: the only alien is an alien that kills."**
>
> **Bullfrog's Peter Molyneux**

THE DESIGN of aliens in computer games is often quite limited, simply because the limitations of the medium allow little more than simple ideas and basic shapes. Apart from shoot 'em ups (whose intention is divided primarily between visual impact and movement patterns) there are few games dedicated to exploring the questions of what life could be like elsewhere in the universe. Even when these issues are addressed, the concepts are very firmly rooted on Earth.

Computer game aliens are mainly based around a core of species: insects, molluscs, amphibians, fish – the more removed the species is from mammals and, particularly, primates, the more successful the alien. But that's not the whole story – the way in which the aliens behave is just as important. This is why shoot 'em ups such as **Defender** are still more enjoyable to play than games such as **Space Harrier**: if you feel that there's a variety and definite pattern to alien behaviour, it's more challenging to try and thwart it.

Original concepts help, too: **Elite** introduced the idea of a galaxy full of species with which you could interact. **Captain Blood** is unique in having a comprehensive alien communication system all its own, and **Warhead** takes alien intelligence to new limits by creating an insectoid race capable of acting intelligently in groups where they fail as individuals.

In more immediate game genres such as shoot 'em ups and arcade adventures, other factors count for more. Originality isn't vital: size (you almost expect a mother alien in every shoot 'em up), variety and movement (as in **Blood Money** and **Turrican** – the larger the number of convincing aliens, the better), colours (**Photon Storm** wouldn't be the same without them), and actions (as in the forthcoming **Paradroid 90**, where the robots seem to have a life of their own) all play a part.

Probably the most important aspect of any alien game though, is the onslaught factor. So many games put you in the position of being alone in the face of impossible odds. It's flattering to know that eventually you can wipe out or manipulate the game's entire alien population because of your intelligence and reaction skills. Take a look at **Datastorm** or **Escape From The Planet Of The Robot Monsters** – the sheer weight of attacking enemies forms the major part of the gameplay.

The view of games from the inside (ie: the people who write them) isn't much different, though five of the country's top programmers sometimes hold radically opposing views. This is what they had to say...

STEVE KELLY

The Bitmap Brothers

KELLY sheds light on the mechanics of designing an alien life-form in a game: "There are three basic stages: the first part involves getting the graphic picture from the artist and deciding whether or not the thing looks nasty. Next you've got to sort out the intelligence: if it's a stupid, tame alien it won't do much – you've got to decide whether or not it's going to shoot at you. Finally you have to define its movement path: will it home in on you, follow a set pattern, or simply respond to what you do and act accordingly?"

There are few aliens in games that he prefers – "I loved the little men in **Oids**" – but the Brothers have plenty of ideas for future alien games. Steve's own choice is for a game based on **The Thing**: "I'd love to write something based on that alien."

ANDREW BRAYBROOK

Graftgold

Braybrook is specific about what he expects from aliens in games: "I'm of the school of thinking that I'd rather have fewer aliens that do something distinctive than a whole lot of them that do very similar things – in my own games I try to give them a

THE XENITES, soundly thrashed in Xenon, have gained their revenge by planting five time-bombs throughout history. Only you can save the day in this vertically scrolling progressive blaster. The worlds of Xenon 2: Megablast are very much organic and the aliens reflect this. There are Boss aliens such as giant spiders and shellfish with tentacles, tendrils which spew bullets and wriggling worms. There's all manner of intelligence patterns: brachiopods wiggle down the screen but don't fire at you, flatworms twist around (but again don't fire), Seaworms emerge from rock orifices and split into small (but just as deadly) components when attacked, Trilobytes wander erratically around the screen, shooting bullets. Most of the aliens arrive on the screen, wiggle about, follow a set pattern and then wander off again, but others actually stop and wait, or home in on you insidiously. As if that wasn't enough, the shop-keeper is a bad-tempered, grumbling, bald alien with a sore throat.

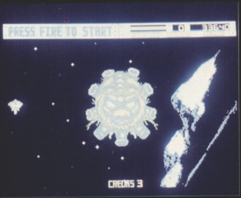
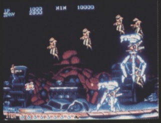
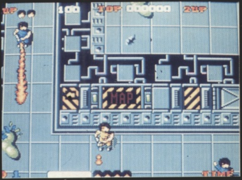


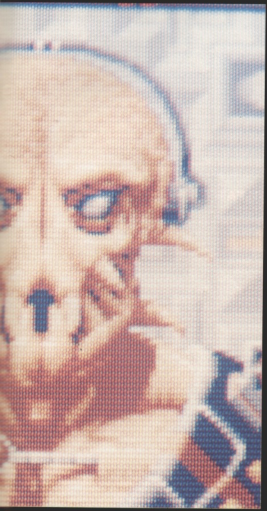
IMAGE WORKS' conversions of Blasteroids capture all but the icing on the cake (the quality sound) of the Atari Games original. Mukor is terrorising the universe, and your job (with a chum if you prefer) is to kick his slimy entrails from here to Alpha Centauri. The only way you can get anywhere near him is to pass through asteroid-ridden sectors first. It's basically a modern version of asteroids, with standard 'flying saucer' style craft interrupt the rock destruction. The only highlight comes in the form of a disgusting little sac of alien leech-fish. Then, with a sector complete, along comes the most major addition: Mukor, a huge, slimy face with multiple tentacles and orifices, wandering around the screen looking very annoyed and vaguely homing in on you.



Emperor Bios, the God of Destruction, has begotten eight evil gods who are destroying all known civilisation. Destroyed cities turned into dust ruins and became known as 'forgotten worlds' – but the spirit of people's anger created two mighty warriors to fight back against evil. Multi-level horizontally-scrolling shoot 'em up. Converted from the CapCom coin-op, Forgotten Worlds is pretty much like the original but with fewer levels. The soldier aliens are quite impressive, the most outstanding being articulated robot spiders, razor-toothed snakes which leap out unexpectedly, and multitudes of lizards, maggots and monks. The Boss aliens are particularly outstanding though: a rubbish monster with whirling debris, the golden Dust Dragon which spews fire and can only be destroyed with a blow to the heart, the Buddha-like shrine of the God of War, and Bios himself, a giant in his own kingdom.



SEGA'S Alien Syndrome and its sequel Alien Storm are pure alien games, simply pitting You against Them in unfamiliar territory. The original features an multi-directional scrolling overhead view with hordes of vile life-forms and some superbly atmospheric sound effects. Alien Storm is even more repulsive: aliens constantly erupt out of hiding places such as dustbins, and there's even an Operation Wolf-style section where you have to blast everything in sight before it splatters you. The Edge's conversions of Alien Syndrome aren't quite as polished, but the horrific feel of the aliens is retained. It's one for paranoia fans, since there are literally hundreds of aliens which just never stop swarming towards you. There are very few species though, the most interesting of which are the squirming maggots on Level One, followed by the Boss alien – a mutant with detachable head and arms, which peels back its skin to reveal deadly jaws when attacking!



purpose and life of their own." Paradroid 90 for example has 15 kinds of robots all running around performing different actions, all of whom have different senses: some can see, some can hear, some have radar detection and their own 'intelligent' movement patterns. The bad guys in **Gribbly's Day Out** were designed along similar lines: "Contact with them didn't hurt you or them, but you were both competing for the Griblets – they had their own purpose which wasn't primarily to kill you. Your aim was to prevent them from doing what you wanted to do."

Andrew isn't keen on cute aliens: "I prefer the mean-looking ones, particularly if you can animate them. Most of the games I've done have been top-down, and it's hard to get meaningful animation from that viewpoint. In my next game I'm hoping to use side-on animation, which gives the artist something more to work on, and gives me the ability to play about with gravity a bit more."

As for 'real' aliens, he'd much prefer the kind you can sit down and have a cup of tea with, imagining them to be like **ET** – "because I think anything advanced enough to venture into space would have got over all of its in-built war-like aggression. They'd need a responsible attitude."

He prefers aliens that think rather than those which simply stand and shoot, which is one of the reasons why of all the games with aliens he chooses Williams' **Sinistar** among his favourites: "it was a case of pummelling rocks to get little crystals out – the meanies tried to pick up the ones you missed so they could take them back to their own base." He admires all the early Williams games, particularly those by Eugene Jarvis such as Defender and **Stargate**: "The aliens have their own purpose, and you're there to interrupt it. It was the same with Mr Minter's **Sheep In Space**, where the aliens had their own cycle of existence irrespective of what you did."

Braybrook feels it important that computer game aliens interact with the background, making some attempt to negotiate it: "in Paradroid 90, I've tried to give the aliens as much info about their background as possible – they walk around on sensible patrolling routes, they beaver away at consoles, they walk past you if you're hiding around a corner – it's not a game like **Gauntlet** where the enemies simply home in on you. Your aim is to come in and spoil their routine."

PETER MOLYNEUX

Bullfrog

MOLYNEUX divides aliens into two distinct kinds: "One is the very messy, lots-of-legs, lots-of-tentacles, sort. The other is the humanoid: slightly larger than a human and maybe not as attractive. When we do produce an alien game, it'll feature both those types." He thinks that a lot of game design is influenced by what the programmers have already created, and that "it's very easy to be swayed by the last sci-fi film you saw, the last book you read." His quintessential alien life form is the one in Alien: "It's the perfect predator, the best of the nasty, messy species."

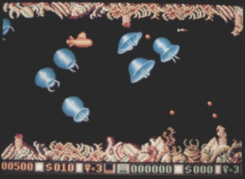
One project he'd really like to undertake is a conversion of Games Workshop's Space Hulk: "It sums up the whole feel behind Alien. The difficult thing would be to capture the feeling of the game: the view would have to be just right – capturing an enormous alien scrabbling down the corridor towards you. You'd need lots of animation. Not only that, you'd have to try and improve on the boardgame, not just copy it rule-for-rule."

He feels that everyone's conception of aliens changes over the years according to which film they have seen: "Nowadays they're all messy and horrible – the reaction after **The Day The Earth Stood Still** was probably a lot different to what it was after ET."

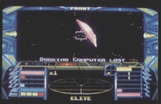
Not that he's a great fan of ET, or cute extra-terrestrials: "If aliens really are out there, they wouldn't want to shake our hand, they'd bite it off. If you were to go out and visit all the alien cultures, you would get some that were based totally on violence – and those are the ones that would be more technologically advanced. More violent societies would produce faster evolution – if you're passively sitting down watching the flowers grow, you're

"I think anything advanced enough to venture into space would have got over all of its in-built war-like aggression. They'd need a responsible attitude."

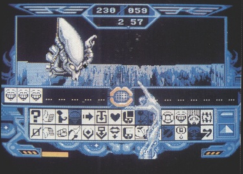
Graftgold's Andrew Braybrook



Psyclapse's Blood Money offers little new in terms of shoot 'em up action, but its alien content is particularly impressive. In the future alien safaris across untamed horizons of hostile planets are all the rage. As well as scoring macho points, these excursions also give you a chance to earn cash and see a side of life you might otherwise miss – the downside is that you can get killed doing it. Still, as a young man called Spondulix getting bored stiff by the luxury of the planet Thanatopia, what choice is there? As the adopted sequel to Menace, the aliens vary between derivative (often meaningless) shapes and neatly imagined life-forms. Also like Menace, the most impressive aspect is the wide variety of alien movement patterns: they approach from all directions at all speeds, smoothly, jerkily – some wait and see, others home in. The aliens on the ice world are the best, but there are enough 'giants' around to scare anyone (the crab claw and the snake impress most).



AS PILOT of a Cobra Mk III space trading and combat vehicle, you're given a free hand to explore the universe. You can operate illegally or honestly – either way, the major part of your journey involves contact with aliens, whether out in space or in orbiting satellite stations. Elite is the 'original' 3D filled-vector space exploration, combat and trading game. The myriad species found on the planets you trade with are generally divided into Bird-forms (friendly), Amphibioids (sharp traders), Felines (extremely dangerous) and Insectoids (the most dangerous of all). One of the Insectoid races (Thargoids) is also one of the ones you are most likely to meet in space combat. Unwanted organisms (borrowed from Episode 42 of Star Trek) are also occasionally collected with cargo: they have the ability to replicate themselves and quickly infest your ship.



IN A GALAXY of 32,768 planets, Captain Blood, pilot of the Ark, is looking for his vital life fluid. The only way he can regain it is by scouring space for numbers and disintegrating them in the Ark's fridgitorium. Infogrames' 'classic' strategy game with arcade sequences features many unusual and rewarding species of alien, all living live fully independent lives: at best they are friendly, at worst deadly enemies. Captain Blood is unique in that you can actually successfully communicate with the aliens by means of common linguistic symbols. One to watch out for, particularly now that it's available at a budget price.

going to get nowhere. Any aliens we discover are going to be totally aggressive and unsympathetic: the only alien is an alien that kills."

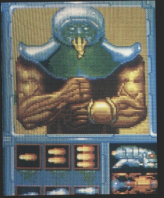
Bullfrog's next game after **Powermonger** will probably feature aliens, "a combination of the nasty and the humanoid, with the emphasis on the nasty ones." Watch out for it towards the middle of next year.

GLYN WILLIAMS

Programmer Of Warhead

WILLIAMS views positively the prospects of being able to communicate with any aliens we encounter, despite the drawbacks: "They'd be very alien in the strictest sense of the word. They'd have different motivations, a different lifestyle and culture. They'd compete for different resources, and operate in ways that would make them strange to us. Even so, Marvin Minsky argues that we could probably communicate with aliens, because all intelligent species have a degree of things in common – if it's smart then it must have some kind of language structure, even if it's not spoken, and it must be able to tag concepts with symbols."

Warhead's alien species was essentially a culmination of ideas from some stories Glyn read and his own ideas: "I basically wanted something more alien than a guy in a rubber suit, and the concept I keyed on was 'insectoid'. Insects have different behaviour patterns to mammals, they're more communal. Like cells, insects yield their individuality to the group purpose. Insects have also got pretty appalling yucky bodies." The insectoids in Warhead are quite dumb individually, though they form a powerful collective intelligence, particularly operating through a queen using their own organic radio transmitter.



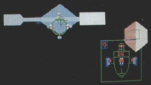
RAINBOW ARTS' X-Out represents yet another R-Type-inspired shoot 'em up. In 2019, aliens are sighted emerging from the depths of the sea. A couple of weeks later they have destroyed 20 per cent of the Earth's surface. Grainger, a 40-year-old ex-pilot, is called into help. In control of the world's most advanced technology (stolen from the aliens by a group of spies), his mission is to penetrate eight alien worlds beneath the sea and remove the invaders before they really get annoyed. The right-to-left scrolling action features waves of enemies, obstacles to negotiate, and Boss aliens. The first one you encounter is a shopkeeper called Moleb – an amphibious deserter from the alien side, whose dialect sounds like someone belching inside an oil-drum and who has an amazing tongue. The in-game aliens are equally bizarre and imaginative: these include simple, crab-like formations, invaders mounted on nebulous sea-horses and huge subaquatic, organic skeletons.

Glyn isn't too impressed with computer game aliens, although the **Alien Syndrome** coin-op did impress him: "It's full of bizarre, horrible aliens. I really like anything with any kind of splatter." He discounts the possibility of any real tension from aliens in games, since "technology isn't a fully developed medium", which also makes it less serious than it might be: "At the moment it's concentrated solely around entertainment, and there's nothing more entertaining than a few buckets of mucous. I'd like to do a zombie game with loads of live action and spilling guts."

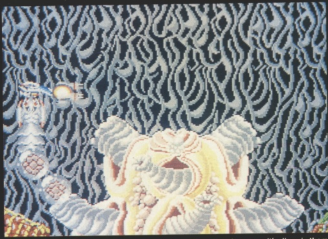
ARCHER MACLEAN

Programmer Of IK+

MACLEAN, who also wrote **Dropzone** (a Stargate-style game) on the Commodore 64, doesn't really prefer one type of alien over another: "It depends on the type of game you're playing: cute aliens and horrible ones have their place." For his own part, he's a firm believer in colour-coding aliens: "A nasty alien would be red because red is a passionate colour – a friendly one might be blue. Green is a dubious colour: it can be a bit nauseating."



SET IN the middle of the 21st century, The Motion Picture House's Warhead sees an insectoid alien force attacking Earth. There's little information about them: no one knows why they are doing it, and few know what they look like and how they communicate. They visited the Earth before, in 1897 and latterly in 2045 when they devastated the planet with nuclear war, killing three billion people. The Fist Of Earth world government has developed the FOE-57 space craft in response, and the pilot is you. It's time to start fighting back. There's only one type of alien to be found in this 3D arcade-cum-strategy game, but it's an extremely effective and ruthless one. Nicknamed Roaches, the creatures are larger, heavier and more skeletal than Earth insects. As individuals they are fairly weak, but their collective intelligence is overpowering as a result of organic-metallic particles which allow natural inter-communication. Even though they evolved around the time of the dinosaurs, their technology isn't very advanced: nevertheless they have managed to fashion space ships, and they're on their way here...



IREM'S R-TYPE epitomises the current flood of scrolling shoot 'em ups with aliens in them. Pitted against the evil bio-mechanoids from the Bydo Empire, your task is to turn them into space dust. It's more or less the same scenario you could apply to Konami's Nemesis, Salamander and Vulcan Venture, Taito's Darius and Irem's R-Type 2. The ideas behind these aliens are pretty derivative of human fears: R-Type's foetal skeletons, hearts and snakes, the Easter Island heads in Nemesis, Salamander's huge brain, Darius' fish, and Vulcan Venture's fiery bird.

The Activision conversions of R-Type didn't quite capture the original's playability, but all the alien antics were retained. There are seven Boss aliens, the most impressive of which is probably the foetal first one: it spews out a couple of different weapons at once and gradually edges its way towards you. The second Boss alien is similarly repulsive: a heart-like creature with pulsating orifices from which a coiling snake emerges. Aliens during the level are repeated throughout the game, but all show a lot of imagination: you actually feel as if some are trailing you, or homing in – the brilliant artwork and animation only adds to their appeal as individuals. R-Type is also very much an alien effects game – you suddenly find yourself in a situation which isn't repeated at any other stage (such as the spinning ring on Level One). Some alien types do stand out from the crowd, such as the snakes on Level Two, emerging from holes in the living landscape. Then there are the trailers on Level Four who leave bomb trails in their wake, and the creeping centipedes that patrol the walls in Level Six. Even the standard walkers have character – almost to the point of being cute. A good game for xenologists.

THERE are very few arcade machines which feature intelligent aliens, and fewer still which simply pit you against them in their pure form (ie: no spaceships, no bio-mechanisms). Williams' early Eugene Jarvis wares, such as Sinistar, Defender and Stargate allowed such direct confrontation. Defender features Landers (simple aliens patrolling the landscape for humanoids to capture), Mutants (Landers fused with the humanoids they captured, driven insane by the fusion), Pods and the Spores that they released when destroyed, and some pretty hefty Baiters – if they sensed you taking too long over the completion of a landscape, they homed in on you. Stargate had all these plus some extremely nasty Yllabian Guppies, Phreds (Baiter surrogates) and Fireballs, which were simply... fireballs. New World Computing's Datastorm is arguably the most accomplished of all of Defender's derivatives, though, strangely, the aliens are the only disappointing aspect of an otherwise excellent game. The creatures are mostly without character or meaning, and you feel as if you are wiping out groups of abstractly-shaped sprites rather than enemies. The formations and variety of alien activity rescue the game from tedium: the character comes from the amount of bullets they spew out, how they move, and whether they hunt in packs or have individual movement patterns. There are also, occasionally, huge aliens such as a skull or a metallic octopus (which spews out smaller octopi) to relieve the psychedelia of the main action. A good, action-packed alien-basher, but not a brilliantly painted one.

Colour isn't the only factor he considers when designing and animating things from another world: "The cute aliens have to have a friendly shape and big eyes. The nasty ones need to be repulsive like brains, skeletons and skulls, or have lots of legs like spiders. I've often wondered why people don't like spiders – maybe it's because the brain can't cope with more than a few limbs at once? Quick movement is another prerogative for bad aliens: they tend to scuttle around at high speeds."

So what about 'real' aliens? "Obviously we don't know what they'd be like – and if we don't know, it's potentially more frightening. I liked Alien – indestructible, acid for blood – it made the film challenging. It made you wonder how they were all going to escape."

He's long had an idea for a game based on an invisible alien, where all you see are its footprints – like the Id Monster in **Forbidden Planet**. For the moment though, he's looking to produce a 16-bit version of Dropzone – once he's cleared up a couple of loose ends. Otherwise, not too many games have impressed him with their alien content, although the Williams' **Robotron** did: "I loved the brain Robotrons when they shook the humans, and the indestructible ones." He also admires the original Paradroid, "more for what the aliens did rather than what they looked like." Unlike many people though, he's not a great fan of Defender and Stargate: "they were too predictable, because their patterns were set."

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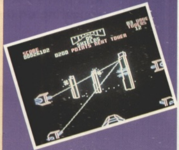
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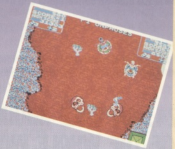

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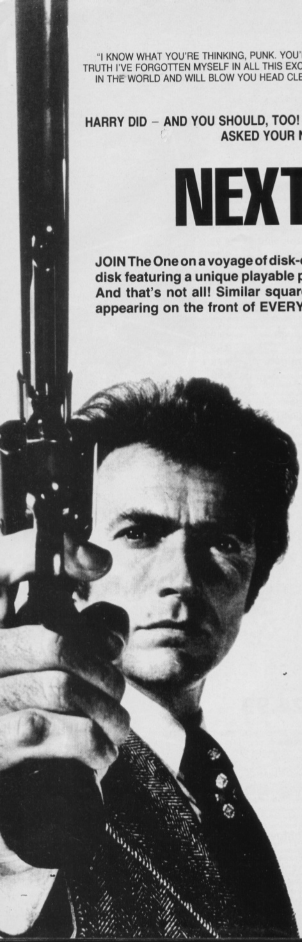

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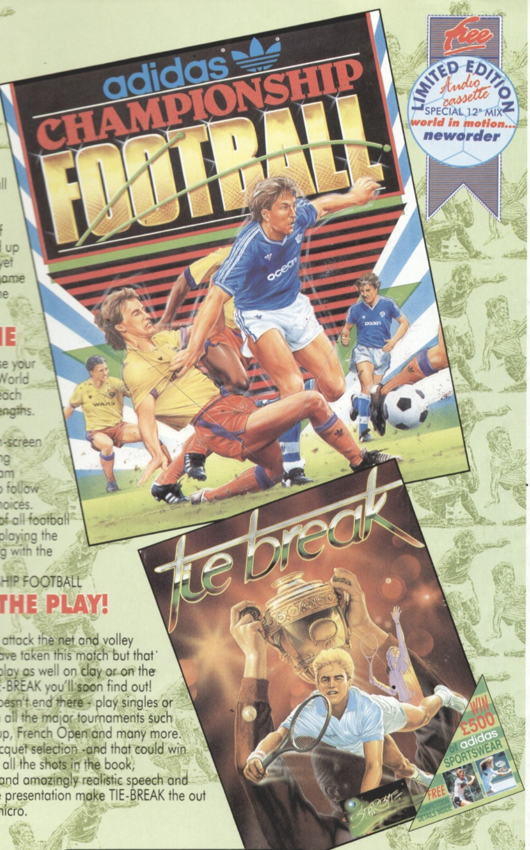
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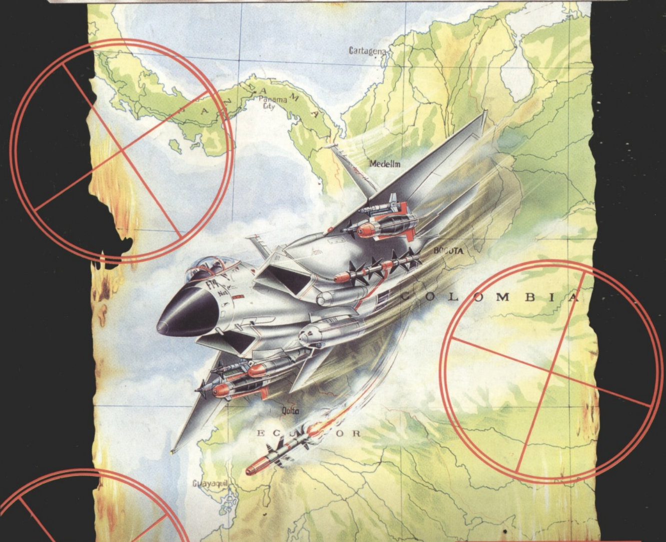

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